

FREE JIM TOLEDANO & MICHAEL ROBERTS | GET YOURSELF TO KENTRO GREEK KITCHEN | FOSTER THE PEOPLE PUMP UP THE VOLUME

OC WEEKLY

FREE

SEPTEMBER 9-15, 2011
VOLUME 17 | NUMBER 2

OCWEEKLY.COM
MICROCHURCHES?

NEWSONG WAS ON ITS
WAY TO BECOMING
ORANGE COUNTY'S NEXT
MEGACHURCH—THEN
PASTOR DAVE GIBBONS
DECIDED TO PULL BACK
AND GO SMALL

THE MISFIT

BY MICHELLE WOO

AN ORANGE COUNTY ORIGINAL



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“Your tightie-whities are in a twist over what, exactly?”

OKAY, FOUR REMAINING FANS

A lot of nothing to get anyone excited about here [R. Scott Moxley's Moxley Confidential, “Unleashed,” Sept. 2]. Why all the hot air? In a country in which any such public project is rare, indeed, your tightie-whities are in a twist over what, exactly? The slow progress is obviously a product of the Bush recession, more than anything else. . . . This “\$5,750 in taxpayer funds” (though this is likely an exaggeration) undoubtedly afforded numerous parties involved in this development the kind of reception that many corporate players enjoy regularly to scheme up their next major rip-offs—for far more money, I'm sure. Glad these people had the opportunity. Beth Krom's “three remaining fans” are actually more like 20 thousand times that, based on the polls. Why so cruel an assessment of a committed public servant like Ms. Krom? Black is white, up is down, and good is just bad in your demented version of reality. Sad.

Bill Bartell, via ocweekly.com

MAKING A MESA THINGS

I guess the city can't use the reason that Costa Mesa is broke anymore [Chasen Marshall's “Costa Messy,” Sept. 2]. I am kind of glad Jim Righeimer admitted what it was all about. It shows what a lying son of a bitch he is. I hope the union keeps this tied up in the courts for as long as possible, at least until the next election. Please, fellow Costa Mesans, don't let this man and his followers continue on this path of chaos and destruction.

Bitterenemies, via ocweekly.com

The \$1.4 million budget shortfall was for the fiscal year that ended June 30. It could not be affected by the proposed outsourcing plan. The 2011-2012 budget passed in June and started July 1 was balanced (without reserves, for the first time in recent memory), with nearly \$1 million earmarked for contingencies. There is no \$5 million shortfall for “next year.” Costa Mesa faced a \$5 million deficit when the first draft of the 2011-2012 came to the city CEO in the spring.

CalPERS gives the city its rates for the next two years, so some of the rising rates weren't projections, but the actual rates. In years behind that (years three to five), it's CalPERS' projections (not the city's) that estimate the cost will increase to \$25 million annually. The city did make projections in February, before CalPERS could supply its own figures; you were working from outdated information.

As for the “confrontation,” there was an allegation of chest-bumping by Costa Mesa

councilman Steve Mensinger made by an Estancia High School teacher. Mensinger and two witnesses said it didn't happen. The DA declined to file charges.

The repairs to City Hall were not postponed; they were never in the budget. They are on a wish list of capital improvements that won't be put into the budget until the city has the funds.

Bill Lobdell, Interim Director of Communications, Costa Mesa

Chasen Marshall responds: Lobdell's letter does clarify several points, all of which the online version of the story now reflects. Lobdell is correct that the potential for a \$5 million shortfall came from a preliminary draft of the 2011-2012 budget. As for the CalPERS numbers, the state agency's projection, which came out after the city's projection, also estimated an increase to \$25 million annually. On the alleged chest-bump incident, as the bump itself is in dispute, we have removed the words “chest bump” from the online version of the story. We included the City Hall improvements in a list of budgeted items in the story; the online version of the story has been changed to reflect that the items are on a “wish list,” not in the budget.

CORRECTIONS

In addition to the adjustments listed above, Chasen Marshall's “Costa Messy” [Sept. 2] contained several errors. The service time and department of former Costa Mesa employee Perry Valentine were given incorrectly, as was the spelling of his name. Valentine retired more than six years ago and worked in the Development Services Department. Also, blogger/former city worker Geoff West's age was misreported; he is 70 years old. The name of the Orange County Employees Association union was given incorrectly in one reference. The assertion that the city's layoff notices were “set to expire” is misleading; once six months had passed, the layoffs could have taken effect. More than 40 percent of the city's work force faces layoffs, not nearly 40 percent, as stated. Also, though the California Court of Appeal has dismissed the city's petition for a writ of mandate that would have lifted the temporary injunction, it hasn't ruled on Costa Mesa's formal appeal of that injunction, as our story states. The Weekly regrets the errors.

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JIM TOLEDANO



MARY BELL

Free Jim Toledano and Michael Roberts Now

Looks like the government's star witness in a wild Newport Beach extortion case has a credibility problem to go along with his conflict of interest

In March 2008, Paul Roper entered the secret, Santa Ana confines of the Orange County grand jury, swore to tell the truth, and then gave misleading expert-witness testimony that ensured the criminal-justice system would wreck the lives of two innocent men.

Members of the grand jury bought Roper's act, which probably wouldn't have happened if Deputy District Attorney Rebecca Olivieri had shared with them one credibility-destroying bombshell about her star witness. Denied that information—which I'll detail momentarily—grand jurors couldn't think of one question that day for Roper.

In fact, according to unsealed transcripts of the proceeding, members of the grand jury—mostly elderly folks—wanted to stop the hearing before 3 p.m. so they could spend the afternoon on personal errands. Insisting on premature adjournment, the foreperson worried aloud, "I'm not sure the attention span is going to stay with us."

Who could blame them? They weren't preparing to indict anyone they knew. Besides, the extortion case wasn't the least bit interesting.

It only involved allegations of straight, gay and bisexual sex; a magnificent Southern California ranch; secret love letters, underhanded plots to grab control of tens of millions of dollars; impotence; backstabbing; illicit drug use; hidden body wires; foreign trips; wild, all-night New York dance parties; questionable photographs; expensive race cars; venereal disease; exotic plant sales; a duffle bag stuffed with \$350,000; and an undercover police sting at a hotel near John Wayne Airport.

Later, when the grand jury regained focus, it indicted Jim Toledano, a civil attorney and the former chairman of

the Orange County Democratic Party, and Michael Roberts, a Corona del Mar gym trainer and Toledano's client, for allegedly conspiring to blackmail Dick and Priscilla "Bo" Marconi, two ultra-wealthy San Juan Capistrano residents (see "This Sting Stinks," June 24).

Roberts had been the Marconis' live-in personal trainer, travel companion and dear friend. Dick treated him like a son. Priscilla treated him like a secret lover or a best friend, depending on who is talking. Something (exactly what, the two sides can't agree on) happened, and Roberts was booted from the guesthouse.

In the aftermath, each side said terrible things about the other and summoned civil lawyers to battle their positions. Roberts claimed Priscilla slandered his reputation in Orange County's ritzy coastal communities, where he sold exotic plants, costing him several hundred thousand dollars in income; she claimed he invented a sexual relationship between them to break up her marriage. Before a resolution, the Marconis and Roper went to law enforcement in early 2008, inspired a sting operation, and got the authorities to arrest Roberts and his lawyer for extortion. The men are out of custody on bail and awaiting trial.

The case rests solely on Roper, whom Olivieri presented to the grand jury as a credible expert witness even though he is not only the Marconis' personal lawyer, but also their longtime friend and business partner. In other words, the lawyer for one side in what had been a nasty civil dispute got unfettered, private access to the grand jury. Though Olivieri also let the Marconis tell their version of events, the panel wasn't given any exculpatory information, and no one representing Toledano or Roberts was allowed to testify. Not surprisingly, on April 2, 2010, the grand jury gave Olivieri her indictment.

Extortion occurs when someone uses a threat of physical harm or injury to a person's reputation in order to get that person to relinquish something of value (i.e., property or

» CONTINUED ON PAGE 8



ask a mexican!®

» GUSTAVO ARELLANO

DEAR MEXICAN: I'm a young, white dude who drives to work every day, and on my commute, I get off the freeway and drive through the streets. Every day between the hours of 5 a.m. and noon, there are AT LEAST 100 Mexican men out there, waiting to be picked up for work of any kind. My question: Is it really worth it to stand out there all day and pray to God that they will get picked up? And even if they do, why did they get picked up? Did he look stronger and more capable than the other Mexicans? Did someone look at him and say, "Hmm, that one looks like he can lay some tile, and pour concrete"? I don't know how many get picked up every day, but I kind of think that unless you know the person who is looking to pick up some cheap labor, you are just a lucky pick. So is it worth it? Shouldn't a Mexican work harder to gain citizenship and actually pick up a real job? It makes me feel bad, too, that I absolutely hate my job, and really, I take it for granted that I even have one. Thanks for listening.

Office Drone Dave

DEAR GABACHO: Who says those *jornaleros* haven't already applied for citizenship or haven't been on the waiting list for years? Who says being a day laborer isn't a real job? I agree the employment isn't an ideal one—"Even if day laborers have many more good months than bad months, it is unlikely their annual earnings will exceed \$15,000, keeping them at or below the federal poverty threshold," found a report co-authored by my old UCLA boss, Dr. Abel Valenzuela Jr., the nation's premier expert on day laborers, in his 2006 paper, "On the Corner: Day Labor In the United States"—but it's better than sitting on your ass and watching the umpteenth YouTube clip of cats.

DEAR MEXICAN: My father is Mexican-American, and my mother is white. Every time we go to visit older relatives on my dad's side, they always play the same music: Eydie Gormé and Vikki Carr. Why are they listening to this stuff by white people and not genuine, authentic Mexican music? Do they think they're above listening to real Mexican music? I've asked them, but they just keep on playing the same damn records.

No Mas Vikki o Eydie

DEAR HALF-WAB: Who says Gormé and Carr are white people? Who says your older relatives aren't listening to Mexican music? Carr's real name is Florencia Vicenta de Casillas Martinez Cardona, and she's straight-up wab, son! She Anglicized her name back in the days when *gabachos* wouldn't accept brownies completely but never forgot her roots and has sung in Spanish since the 1970s, recording classic ranchera albums with Vicente Fernández and Mariachi Vargas de Tecalitlán. Gormé is of Sephardic Jewish heritage, which definitely isn't *gabacho*, and recorded one of the most-beloved albums of Mexican *abuelitas* everywhere: *Amor*, a collection of Latin American boleros with the Mexican group Trio Los Panchos that's all about Los Panchos' twinkling triumvirate of guitars and Gormé's sighing voice—just play "Sabor a Mi" to any *chica*, and watch her *chonis* melt away, the *raison d'être* for *hombres* from sunrise to sunset.

ASK THE MEXICAN

at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

DOHENY DAYS

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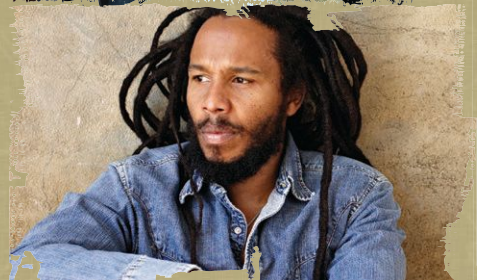


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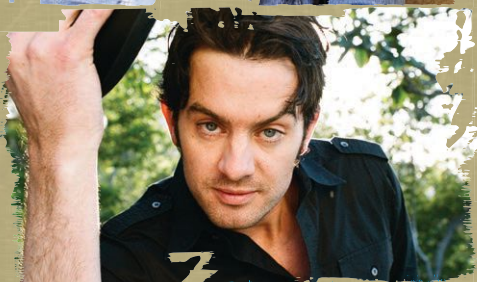


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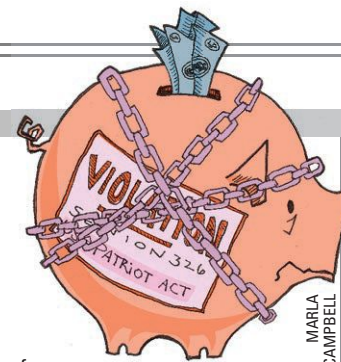
» ANONYMOUS

My Daughter, the 13-Year-Old Terrorist

We opened a teen account at your bank in anticipation of my daughter's junior-high school's history tour of Washington, D.C. My kid and I went into the Brea branch in February to open the account, and you couldn't wait for us to sign on the dotted line. In mid-March, we made an ATM deposit of her allowance. Yet, when we went in early April to use the ATM for another deposit, the account had been mysteriously closed. You told us we would have to wait five to six days to get her money back. We totally freaked. Your manager kicked us out. We made a stink. You called and begged us to come back. No way. We demanded the dough, and you delivered it to our home.

Later, in the mail, there was a cryptic note addressed to the 13-year-old that she had somehow violated Section 326 of the USA Patriot Act. We parents just hoped the pint-sized Patriot Act violator wouldn't be waterboarded en route to D.C. Please, don't let any other kid's piggy bank be raided due to your failure to comply with federal legislation. We are suburban customers, not terrorists.

HEY, YOU! SEND ANONYMOUS THANKS, CONFESSIONS OR ACCUSATIONS — CHANGING OR DELETING THE NAMES OF THE GUILTY AND INNOCENT — TO "HEY, YOU!" C/O OC WEEKLY, 2975 RED HILL AVE., STE. 150, COSTA MESA, CA 92626, OR EMAIL US AT LETTERS@OCWEEKLY.COM.



MARLA CAMPBELL

Free Jim Toledano and Michael Roberts Now

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cash). The Toledano/Roberts case centers on the assertion that Toledano demanded \$350,000 by threatening to reveal Priscilla's affair with his client to Orange County journalists, as well as threatening to file perjury charges against her for lying under oath about the intimacy.

Trouble plagued the government's case from the outset. If there's a trial, Olivieri will have to explain to a jury how Toledano and Roberts could have threatened to expose the affair in exchange for money when rumors of the affair had been made public precisely a month earlier than the alleged extortion transaction. That's right: The supposed victim here, Priscilla, had revealed the affair rumor in public documents when she requested a temporary restraining order against Roberts.

Worse for the government, Roper—who declined interview requests—is the only person who claims Toledano threatened a perjury charge and an embarrassing media leak. If neither actually happened, then there couldn't have been an extortion plot.

In front of the grand jury, Olivieri asked Roper point-blank, "Did [Toledano] say whether or not he was going to move forward or seek to have charges filed against [Priscilla] for [perjury]?"

Roper's unequivocal reply: "No, I do not presently recall that conversation."

The answer destroyed the perjury angle the prosecutor wanted to use against Toledano. Four questions later, she re-asked the question, and this time, she got a different answer, "Yes," he said.

Roper had somehow suddenly recalled two times that Toledano threatened a perjury charge, but couldn't remember when or where.

Olivieri then asked Roper if the extortion-plot threats had been "fresher in your mind" when he gave an interview to

Newport Beach police immediately after the alleged crimes occurred at Toledano's law office.

"Oh, sure," he replied.

Then, the prosecutor loaded a question with damning assertion against Toledano: that he'd mentioned *The Orange County Register* would learn of the affair rumor. A malleable Roper replied, "I would go with that. . . ."

But the police report of the Roper interview doesn't mention anything about threats to go to the media or file perjury charges. In essence, the report states a non-crime: According to Roper, Toledano said he wouldn't file a lawsuit for damages if the Marconis settled the matter.

The case against Toledano and Roberts further collapses when you consider their indictments hinged on Roper's laughably erroneous assurances to the grand jury that civil lawyers "in almost every case" file a lawsuit, and then begin negotiations. Roper testified that Toledano proved his criminal intentions by trying to negotiate a settlement prior to going to court. His legal opponent had "simply" been trying to sell Roberts' silence about the affair as a "way to extract money." Roper called such tactics "just a shakedown."

He should know.

Stay with me here: Three decades ago, preachers Jim and Tammy Faye Bakker were prominent televangelists with the Praise the Lord (PTL) network. The Bakkers' empire collapsed after revelations that Jim had a sexual escapade with a church secretary, Jessica Hahn, and that PTL had paid, according to *The New York Times*, "hush money" to keep her silent about the tryst.

What does that have to do with the present extortion case? Without filing a lawsuit, the man who approached PTL to secretly negotiate Hahn's silence in exchange for \$265,000 was Paul Roper.

The deafening sound you just heard was the collapse of Roper's credibility—and Olivieri's case.

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NEWSONG WAS ON ITS WAY TO BECOMING ORANGE COUNTY'S NEXT MEGACHURCH

THE MISFIT

BY MICHELLE WOO

This was it. Easter had arrived, the most monumental day of the year in Christendom, and it was moments before show time. Parking-lot attendants dodged the herd of cars spilling in from Interstate 5, as thousands packed the Anaheim Convention Center's arena for Newsong's 2005 worship-service extravaganza. The multiplatform stage was set: Backup singers stood in their places, digitalized clouds floated across Jumbotrons, laser strobe lights beamed in every direction.

Dave Gibbons, founder of the Irvine-based megachurch, was stunned. "It was mammoth, surreal," he says now. "A picture of what pastors dream about." He had built up Newsong for more than a decade, and the numbers gave him confidence. People were coming in masses. He must be doing something right.

The crowd of mostly twentysomethings went quiet as the Convention Center turned to darkness. The words "What if there was no hope? What if there was only DEATH?" flashed on a massive, color-changing screen. A performer took the stage, tilted back the microphone stand, rocker-style, and sang Creed's "What If" with raspy abandon, electric guitarists jamming behind him and sound engineers cranking up the volume to loud.

Waiting to give his sermon, Gibbons watched his event unfold from the sidelines. It was humongous, catapulting Newsong to the level of Mariners, Rock Harbor, Eastside Christian and other up-and-coming Orange County megachurches that were giving the old guard over at Saddleback Church, Calvary Chapel and the Crystal Cathedral a run for their tithes.

But something felt . . . off. Gibbons couldn't shake it. God was here, he was sure, but was this really how he wanted His resurrection celebrated?

"I was like, 'Wow, this is a production,'" Gibbons recalls. "I started thinking, 'Is this what our church has come down to? A consumer-oriented presentation?' I wondered, 'What the heck am I doing? Is this what I'm supposed to be about?'"

"That's when the disillusionment began."

SIX YEARS LATER, the pastor is the face of ambitious contentment. The 6-foot-tall Gibbons sinks into a plush armchair in his Irvine living room, propping his bare feet on the coffee table. At 49, he's effortlessly hip, his graying hair spiked to a point and his skin tanned from having been at a Newsong outpost in Thailand. He glances through rectangular geek glasses at the notes on the iPad resting on his jeans.

"Jesus hung out with prostitutes," he explains to the casually dressed college students, young professionals and families who've gathered in his home for a weekly Bible study. They sit wherever they can find room—on the couch, on the floor, in the dining room, up the stairs.

"How many people would say they're friends of prostitutes?" he asks, his voice mellow yet captivating. "Jesus was a lover of people who were outsiders. He said, 'Come as you are.'"

The message is one that Gibbons clings to, one that has radically transformed the way he sees the role of church leaders. Since the 2005 Easter spectacular, he has shifted his focus to "the fringes, not the masses," as he puts it, zooming in on a careful selection of "misfits" whom he believes will change the world. In Orange County, where the Wal-Martized megachurch and its subsequent prosperity gospel is one of our most influential exports, his ideals are bold: Do away with big, resource-swallowing buildings. Dissolve church brands. Decentralize. Shake up the model of mass evangelism that has witnessed dwindling results in recent years.

Small, he says, is the new big.

It's a jolting message from a pastor whose church was named one of the nation's 100 fastest-growing by *Outreach Magazine* just six years ago, whose Sunday-morning services at Newsong's industrial-warehouse-like home base on Teller Avenue continue to draw about 2,000 each week. But by focusing on "the few," just as Jesus did, Gibbons believes he can spread God's love to the multitudes in a natural, non-preachy, non-formulaic way.

» CONTINUED ON PAGE 12

ARCH—THEN PASTOR DAVE GIBBONS DECIDED TO PULL BACK AND GO SMALL



GIBBONS AT THE
NEWSONG HOME BASE
IN IRVINE

MARY BELL

"The common world philosophy is to focus on mass movements," he explains. "In doing so, you're actually creating products that diffuse potency. You're creating a one-size-fits-all piece of clothing. Then, these really brilliant people, like the Mandelas or the John Lennons or the Mother Teresas, are gonna be left out. They're gonna reject church because it's too cookie-cutter, too processed, seems too much like an Amway presentation. But if you nurture them, they'll actually be the movers of the masses."

Gibbons is living out his renewed mission in a spectrum of ways, all of which involve figuratively breaking down church walls. His main passion project these days is Xealot (pronounced "zealot," with the "X" standing for Christ), a nonprofit consulting group he created to identify and equip the next generation of socially conscious leaders. It has mentored hand-picked misfits across the globe, from Fortune 500 execs and chart-topping musicians to former drug dealers and orphans. Gibbons' new book, *Xealots: Defying the Gravity of Normality*, out next month, spotlights some of the success stories and teaches people how to utilize their fail- ures to help them thrive.

He has also made sure Newsong isn't confined to any space or culture or class. The church has launched locations in Mexico City, Bangkok, London and India. Locally, Newsong members are in the community nearly daily, delivering bur-ritos to the homeless, doing laundry for the financially struggling in Fullerton and hosting a "church without walls" on a street corner on Skid Row in Los Angeles, where Gibbons once spent 24 hours as a personal endeavor, to center him on what really mattered in the pastoral experience.

"Dave is a guy who's most comfortable being uncomfortable," says Bob Shank, former senior pastor of Irvine's South Coast Community Church (which eventually merged with OC's second-largest megachurch, Mariners). "He set out to do things that no one is doing. He's the new generation of church leaders."

A supernatural force fuels him, Gibbons says. "I think what God is calling us to is a radical life that's generous and not boarded by walls like the ones we have in Orange County," he says. "It's not about preaching to people; it's about loving people."

Gibbons was born in Seoul, Korea, to a Korean mother and an Irish-American father. When he was in grade school, the family migrated to Tempe, Arizona, and started attending a Christian fundamentalist church where, he says, "everyone kind of looked alike, with big Bibles and short hair." As a teen, he accepted Christ as his savior. "God discovered me, and I found a purpose and energy from it," he says.

Gibbons attended Bob Jones University in Greenville, South Carolina, a Bible college infamous for a ban on interracial dating that lasted until 2000. Gibbons proved a monkey wrench as a mixed-race individual, so much so that school administrators offered him a choice: date white or date Asian, but not both. During this time, the U.S. government wanted to deny funding to the university because of its segre-



GIBBONS AT KIDWORKS IN SANTA ANA, ONE OF THE NONPROFITS WHERE NEWSONG MEMBERS VOLUNTEER

gationist ways, and the school decided to take the issue to the United States Supreme Court, which ultimately sided with the government. News outlets were turning to students such as Gibbons to speak out against Bob Jones, and because he complicated matters—he was dating a white woman named Rebecca who would soon become his wife—he was called into the dean's office and asked to leave the school. "I was like, 'What the heck is this?'" Gibbons recalls. "I didn't think Christianity was supposed to be this way."

Back home, tragedy struck. His mother was killed in a hit-and-run accident on Interstate 10 in Arizona. "When I went to the funeral, I remember seeing my mom in the casket, and it was just a stark moment," he says. "I realized, No. 1, life passes by really fast, and No. 2, all that my mom had accumulated, all that material success, it didn't really matter. I was sitting in the front row, and I remember hearing God say, 'Hey, Dave, I want you to give me your life. I want you to give me everything.' At that time, I thought that meant I should go into ministry."

After grieving, Gibbons attended Dallas Theological Seminary, taking a staff job at a Korean Presbyterian megachurch in Baltimore after graduation. "I'd never seen so many people like me—second-generation Asian Americans," he says. But the church was struggling to retain its younger members. A 1994 *Los Angeles Times* article explored what Korean pastors were calling the "silent exodus," reporting that 60 percent of English-speaking churchgoers in their 20s and 30s were dropping out of Korean churches because they couldn't understand the language well enough to be inspired. "It just burdened me that church was totally irrelevant to them," Gibbons says.

He was hired to help ignite the diminishing generation, but he felt constrained by the controls of old-school church elders. Then, one day, he was invited to speak at a conference for young adults at Bethel Church in Irvine, one of the largest Korean

churches in the country. He felt an instant connection to the people there. "I thought, 'This is home. This is right,'" he says.

God confirmed it. While sitting in his room at the Crowne Plaza Hotel on Von Karman Avenue, Gibbons heard Him speak. "I don't hear God all the time," he explains. "Growing up, I was told God doesn't do that. But I heard two words—Psalm 40—and I heard them twice. I thought, 'What the heck is that?'"

He opened his Bible and read the verse: "I took your feet out of the muddy clay, and I placed you on a rock. I gave you a new song." He then looked out his hotel window and saw the sprawling landscape of Orange County.

"I thought, 'Shit, are you telling me to come here?'"

God said yes.

Gibbons told Rebecca about the spiritual encounter and was shocked when she agreed to uproot their three preschool-aged kids to an area neither of them knew. "I would never start a church out of any natural, logical framework. I don't recommend it," he says with a laugh.

For several months, Gibbons pondered and prayed about the church he would build. "I looked at myself and asked, 'Why did God make me who I am?' I was Asian on the outside, but I felt very American. I felt like I didn't fit anywhere. So I thought, well, maybe I need to start a church for people like me, for misfits, outsiders, marginalized people."

He then thought about his mother. About four years before her death, she and her husband divorced; Gibbons' father had been caught having an affair. "The church didn't know how to adjust to my mom as a divorced woman and, on top of that, an Asian woman," he says. "She didn't fit. Then I thought, 'There are so many people like that. What if we had a church for people like my mom?' I studied the genealogy of Jesus. He comes from four women. One is Bathsheba, King David's wife. She was an adulteress. Another is Rahab, a prostitute. Another

is Ruth; she's on social welfare. And then another is Mary, his mother, who said she was a virgin and was impregnated by God. In other words, she came from questionable origins. This is what the church should be, a church rooted in the theology of the misfits!"

THE YOUNG FAMILY climbed into a U-Haul and lugged its life toward Orange County, one of the Holy Lands of American Christianity, the region that has spawned everything from the modern-day megachurch movement to the Jesus Freaks to the pioneering radio evangelism of Charles E. Fuller, an orange farmer in Placentia whose *Old Fashioned Revival Hour* revolutionized the use of media to spread the Word and who founded Pasadena's influential Fuller Theological Seminary. By the 1990s, a second wave of influential Christianity had hit the county and its booming South County suburbs in the form of the post-suburban megachurch. There was Mariners in Irvine, Saddleback in Lake Forest and San Juan Capistrano's Ocean Hills Community Church—all places that ditched the pipe organs and pews to become modern Protestant supercenters led by charismatic, casually dressed "pastorpreneurs."

Through that decade, the buzzwords in modern American Christianity were "church growth," heavily pushed by the Fuller Theological Seminary. Gibbons, a wide-eyed pastor in his early thirties, was inspired by OC's mega-movements—Saddleback's Rick Warren and other Christian icons such as Bill Hybels of Illinois' Willow Creek Community Church were like rock stars to him—but he was also conflicted. These churches were very big, but they were also very white. And the Korean megachurches in Orange County—Bethel in Irvine and SaRang Community Church in Anaheim (the largest non-English-dominant church in the United States)—weren't much better in spreading diversity.

"I saw the megachurch growing, but it was based on a homogeneous principle," Gibbons says. "It was all about relevance, and it was all about targeting people. It was like setting a trap. Their idea was 'We can grow our churches if we can attract people like us.' Is there anything outstanding or brilliant about loving someone like you? Anyone can do that. I think it's really tough to love someone who's not like you."

Newsong started in 1994 with seven people in Gibbons' living room. It snowballed from space to space—the Galaxy Concert Theatre in Santa Ana, Irvine High School's football field, the Santa Ana Elks Lodge, a conference room at the Atrium Hotel in Irvine. Eventually, Gibbons connected with South Coast Community Church; it let Newsong use its church facilities for worship services and offices.

The church had a constant forward momentum, attracting mostly Gen X Asian Americans from surrounding churches and UC Irvine. Christine Bae, 26, attended Newsong in its early days and found it a refreshing departure from Bethel, the church she grew up in, saying Gibbons spoke about real-life issues with an honesty and sensitivity she'd never seen.

"At Bethel or any other traditional Korean church, they don't know what marriage counseling is," says Bae, who works in the entertainment industry. "Addictions, pornography—these are things that aren't talked about. It's all about the image factor. You have to be this perfect person. Dave opens up the conversation and allows people to touch on these deeper issues in a safe place. He makes you realize we're all jacked-up people."

She adds, "Dave is one of us. He never puts himself on a pedestal. He's not just someone who just gets up onstage. He makes us feel like we're all doing life together."

Newsong was growing fast. It had planted churches in Fullerton and Los Angeles, and its Irvine congregation had settled into a 65,000-square-foot home. In 2004, the staff discovered a 10-to-20-acre expanse of land on Jamboree Road off Interstate 5 had become available. The church launched a collection campaign, and Gibbons started studying a packet popular in evangelical churches called "How to Raise Funds." When encouraging church members to give, it suggested to use the line "It's not about the building; it's about what happens inside the building."

Gibbons tried it, and it worked. "I felt like I was a puppet," he says. "It felt really weird."

Ultimately, after raising \$5 million, Newsong was outbid by Korean car company Kia Motors for the land. "I felt God say, 'Why are you so disappointed?' I thought it wasn't about the building, but what happens inside the building," he says. "Then I heard God say something that wrecked me. He asked, 'Is it more important what happens inside the building or outside?' And that really messed me up. And then God said, 'David, what would the church look like if it weren't confined to a piece of land?' And that just blew my mind."

The pastor was disenchanted by the growth pamphlets and the numbers and the Easter showcase; he went into a deep

funk. Gibbons told his staff he didn't want to be a pastor anymore, that his heart just wasn't in it.

Then, in an act of providence, one of Newsong's first major investors invited him to Thailand to start a church there. Gibbons felt God telling him to go. Seeking a good opportunity to get away and perhaps gain some clarity, he left for the country in 2005.

It was an enjoyable experience, but Gibbons noticed things that taught him what *not* to do in order to successfully spread the Word. Christianity had been in Thailand for 100 years, yet the population was only 1 percent Christian. Westerners had come into Thailand and built Western-style churches with rows and a pulpit in the front, even though Thais traditionally sit in a circle and face one another. He looked at the Christians there and saw that a lot of them wore suits to services despite the relentlessly humid 95-degree weather. "I go, 'Gosh, this is what we do in America. We have all these new cultures coming through, and there's, like, this imposition of culture,'" he recalls.

One day, a man named Boyd Kosiya-bong visited the Bangkok church. He was one of the most famous pop singers in Southeast Asia, and he was newly Christian. Gibbons started mentoring him and encouraged Kosiya-bong to write worship songs, which then played on the airwaves across Thailand and beyond. "The Lord showed me something there," Gibbons says. "He said, 'You can build a church of thousands, but if you're measuring it by numbers, I've got one guy who can influence millions. I can multiply whatever you could do in your lifetime. You should focus on loving people individually.'"

When he returned to Newsong Irvine a year later, Gibbons was bubbling with energy. He insisted church members get out of the building and into the community. "I was like, 'We need to go love Santa Ana. How can we not love people who are right next door to us?' And then I said, 'Maybe we should move our church to Santa Ana,' and that's when people were like, 'Whaaat?'"

Around that time, 30 percent of the congregation left. "They wanted to go to a church where their needs were being met," he says. "It was like a restaurant; we would create programs to satisfy the needs of the consumer. But I didn't feel that was our mission. The mission was actually to love people."

With those who stayed, he traveled to different communities throughout Southern California and around the world and initiated church ministries that fused into their already-established cultures. There were Pub Nights in London, music-and-poetry fests in Mexico City, spoken-word showcases on Skid Row. "We don't come in and overtake," he says. "We work with what's already going on."

Richard Flory, director of research at the USC Center for Religion and Civic Culture and co-author of the book *Finding Faith: The Spiritual Quest of the Post-Boomer Generation*, says Gibbons is smart in adapting to the changing landscape. While megachurches still coddle the masses, their numbers have stalled. Flory explains that people increasingly want a

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THE MISFIT

» FROM PAGE 13

worship space that is participative and intimate, a place where "one can actually experience the community rather than being entertained."

The Crystal Cathedral declared bankruptcy in October 2010 in a story that made national headlines, and Flory believes it's because it was selling a product that people no longer wanted. "Their product is rooted in the '60s, when it was a different model of church," he says. "They haven't been able to adapt that model over time. If you're gonna be that big, you have to adapt to the times, or people are not going to show up to keep paying your bills."

Bob Fulton, one of the founders of the Vineyard movement, which started in Anaheim in the 1970s and now has an association of more than 1,500 churches linked to it, says that over the past five years, he's noticed that people have been leaving "the bigger institutional structures."

"The church has become something condemned," Fulton says. "It's become all about 'the church' and not about the people and their lives. God's desire has always been to make a church for every generation."

Gibbons often speaks to pastors around the country and shares with them what he's learned. He tells them he'd like to see a shift in resources—as of now, in the Christian church, up to 85 percent of resources are spent on the physical building and professional staffing, and Gibbons wants to see that change. He tells them of his dream to eventually drop the Newsong brand, a move that he believes will help the church grow even bigger because it's not wrapped in any name or person. Today, Newsong's multisite congregation numbers about 3,000.

In February, he spoke at Rick Warren's Radicalis Conference for church leaders. Addressing some 2,000 pastors and church leaders, he posed the question, "What would happen if all the churches were to forgo their individual names and just simply called themselves 'the church'?"

Gibbons explains, "We should be willing to be able to give up our brand. I look pastors in the eye and say, 'If it's really not about the church, that means you don't have to put your name on it.' I think I'm most successful when people can walk into Newsong and don't even know who I am. I get greater joy when I see someone else up in front. If you ask a typical Orange County congregation member, 'What's your role in the church?' They'll say, 'Oh, I'm here to support the pastor.' No, it's actually supposed to be the other way around."

ON A RECENT SUNDAY MORNING at Newsong Irvine, Gibbons stands on the circular stage, wearing a white shirt with rolled-up sleeves, black jeans and sneakers. The worship band and congregation sit around him, facing one another in a

large-scale setup inspired by his trip to Thailand. Holding the microphone, Gibbons falls to his knees. "I need you, God," he declares. "I can't do anything without you." When he stands up, he announces his recommitment, not just to the church, but to each member.

If one were to graph Gibbons' daily schedule, it would look much different from 10—or even six—years ago. He believes Sunday service is integral, but not the most important component of church. For Christians, it's "just one of the many moments in their lives," he says.

He spends much of his time with Newsong's community initiatives and prayer groups; working with Xealot, traveling to different cities around the world; and asking people, "Who here is amazing?" He has helped an Australian chef relocate to Idaho to work on an organic farm that employs refugees and a New York City fashion exec launch a Christian network for corporate moguls such as himself. Throughout the day, Gibbons shares inspirational TED talks and quotes from world pioneers—from Ignatius to Bono—with his Facebook fan base of 28,000.

"I had a lot of issues with church," says Stephen "Cue" Jean-Marie, a former Virgin Records artist who is now the discipleship pastor at Newsong LA, the founder

"How many people would say they're friends of prostitutes?" he asks, his voice mellow yet captivating. "Jesus was a lover of people who were outsiders. He said, 'Come as you are.'"

of the Row and the CEO of Xealot Music, a mentoring program for young R&B artists. "I thought Dave was really humble and he really cared about people who are looked at as low-class, like hip-

hoppers. Dave was different to me."

For Maribel Toan, Newsong has completely changed her life. The 38-year-old Irvine woman was abused as a child in Mexico City and turned to drugs and prostitution as an outlet. One day, a friend brought her to church, where she had a "supernatural experience." She is now part of the Xealot program and works with human-trafficking victims throughout Orange County. "I didn't realize the great gifts I have by being multicultural," she says. "Where you come from influences who you'll be as a leader. I can walk in the shoes of these women. It was all there, but when you're in darkness, you're unable to see what's around you. Now, I have light."

And it's those stories that Gibbons refers to this Sunday, as he remains on his knees, humble before God, before his congregation, before the world.

"Anybody here who really wants to follow Jesus and know how to grow, we'll uniquely customize a program for you," he says, throwing his finger up to the sky, then pointing it to the crowd. "No more one-size-fits-all stuff in our churches. No more 'Just seven classes, and then voilà, you're done' or 'Go to that small group, and you're done.' No, no, we're gonna sit down with you and actually get on our knees and pray and ask God to give us wisdom about your life."

"Our job is to serve you," he concludes. "That's what Jesus did with the 12. He spent time with them, had meaningful conversations with them. Let's go back to the roots."

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[THEATER]

Down at the Crossroads

The Tragical History of the Life and Death of Dr. Faustus

There are a lot of interesting people who've sold their soul to the devil: Robert Johnson (the great Delta-blues guitar player), Brendan Fraser (from that movie with Elizabeth Hurley as the devil), Dick Cheney. Giving into sin and power, well, that's a story as old as the cliffs in Laguna

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Beach. This week, the Hunger Artists Theatre Co. taps into this mythic story with its production of Christopher Marlowe's *The*

Tragical History of the Life and Death of Dr. Faustus. This alternative theater has a reputation for breathing new life into the classics, and it picked a perfect story here—invisible men slapping the pope, an old man macking on Helen of Troy, and a scientist losing his faith in logic and heading into the realm of black magic.

The Tragical History of the Life and Death of Dr. Faustus at Hunger Artists Theatre Co., 699-A S. State College Blvd., Fullerton, (714) 680-6803; www.hungerartists.com. 8 p.m.; also Sat., 8 p.m.; Sun., 7 p.m. Through Oct. 2. \$15-\$18. —JOE LAPIN

[FESTIVAL]

Assembly Required

DIY MUSIC & FASHION FESTIVAL

When we think of DIY, we think of a folk goddess with a hot-glue gun. Hip-hop artist Stevie Crooks, however, says that to him, the acronym means as you grow up, you learn how to wipe your own ass after taking a shit. Obviously, Do It Yourself means different things to different people, and to Noa James, MC and founder of the DIY Music & Fashion Festival (and a hypnotically poetic rapper, by the way), it's bands from around the area working hard to promote themselves. At the Glass House, 16 musical acts (everything from hip-hop to post-hardcore) and seven clothing/accessory lines pack the place to display their craft. How they're going to cram all that into five hours, we have no idea.

DIY Music & Fashion Festival with Noa James, What Hands Are For, Stevie Crooks and more at the Glass House, 200 W. Second St., Pomona; www.theglasshouse.us. 7 p.m. \$10-\$12. All ages. —ERIN DEWITT



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UNITED WE STAND

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MONDAY
A VERY PATRIOTIC
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TUESDAY
MORE THAN MEETS
THE EYE

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WEDNESDAY
LET THE NIXON
JOKES BEGIN

page 20
THURSDAY
TEQUILA TASTING.
ENOUGH SAID

[CONCERT]

Turn It Up

Jack's Sixth Show

Your favorite anti-DJ, robot-operated radio station is holding a concert featuring an assortment of favorite bands from the '80s and '90s. Yay, robots! This week, Jack FM 93.1 hosts its sixth-annual humans-playing-noise-machines gathering at Verizon Wireless Amphitheater, starring Def Leppard, Heart, Everclear, Dramarama, Marcy Playground and Sir-Mix-A-Lot—because, let's face it, when it's a concert held by a radio station whose playlist is like choosing

the "shuffle" option, there doesn't need to be any sense of cohesion in the lineup. That's right, we said Sir-Mix-A-Lot.

Jack's Sixth Show at Verizon Wireless Amphitheater, 8808 Irvine Center Dr., Irvine, (949) 855-8095; www.livenation.com. 3 p.m. \$25-\$125. —AMANDA PARSONS

[FESTIVAL]

Another Round

OC Brew Ha Ha

Ready to say goodbye to summer? Oh, hell no. This weekend marks the return of OC Brew Ha Ha, an open-

air festival dedicated to the fine art of craft and import beers. With a selection of more than 150 different brews from more than 60 breweries, this beer garden is more akin to a glorious suds utopia. Check out seminars from renowned beer-crafting masters, a selection of gourmet food trucks and live entertainment. To top it off, proceeds this year once again go to the Orange County Fallen Firefighters Relief Fund, a nonprofit organization that helps the families of firefighters lost in the line of duty. How could you possibly say no to this?

OC Brew Ha Ha at Hidden Valley Park, 8800 Irvine Center Dr., Irvine, (949) 363-1774; www.ocbrewfest.com. 11 a.m. \$40-\$55. 21+. —ERIN DEWITT

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sun/09/11

[ART]

Never Forget

'WITNESS' 9/11 Retrospective

Ten years ago today, nearly 3,000 people died in the 9/11 attacks. From 2004 to 2009, Iranian-American photographer Yasmin Etemadi documented her personal experience with the subsequent political and social changes in a collection of images titled "WITNESS," now on display at the Art Theatre. Over the years, Etemadi captured iconic black-and-white images in New York and California that show her feelings of displacement during a time of tremendous unrest, as well as her attempts to re-define herself as an Iranian-American. Running through the end of the month, the exhibit kicks off this weekend with an artist's reception on the anniversary of the largest terrorist attack on the United States.

"WITNESS" 9/11 Retrospective at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435; www.arttheatrelongbeach.com. 5 p.m. Through Sept. 30. Free.

—JESSICA FORD

[CONCERT]

Dark and Light

New Fidelity

New Fidelity's recent self-released 45 (on white vinyl!) features something like what much-loved South Bay band the Last had: '60s pop vibe with an '80s mod-punk power source. "California Summer" hits some kind of Anglophiliac sweet spot between Paul Weller, Ray Davies and Elvis Costello, which means you get plenty of dark and light in the lyrics and nice big choruses that don't change how

you expect them to—and since there's a lot of Cleveland in these guys, let us also mention the Choir, whose "It's Cold Outside" is like this song's second cousin. B-side "Never Go Away" is total USA power-pop—like 20/20, Shoes and all the groups that get Bomp! 45s up in band heaven. Also on the bill this night are ex-Killingtons-fronted Secret 6, who discover what would happen if early R.E.M. had appeared on Creation instead of I.R.S.

New Fidelity with the Secret 6 at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbars.com. 9 p.m. \$5. 21+. —CHRIS ZIEGLER

mon/09/12

[CONCERT]

Red, White and Blue

CALIFORNIA CONDORS
California Condors have a spiffy, trippy poster promoting their Detroit Bar residency. Against a prismatic background, a few wise words float, with one sage quote at the bottom reading, "Don't Let the Terrorists Win." While we're not sure how your attendance to these shows will keep Uncle Sam's pimp hand strong in the Middle East, we're not taking any chances. You should go. For America. In the spirit of keeping freedom free, these patriots are offering a free download from their bandcamp.com page of *Calm Carnivore*, their first full-length album, which is filled with mellowed '60s pop tunes.

California Condors with Buffalo Stance, SISU and Katie the Pest at Detroit Bar, 843 W. 19th St., Costa Mesa, (949) 642-0600; www.detroitbar.com. 9 p.m. Free. 21+.

—TAYLOR HAMBY

tue/09/13

[LITERARY EVENT]

What Stories Tell

Lisa See

Like her hometown of Los Angeles, Lisa See is much more than what meets the eye—especially when just grazing the surface while speeding by on the freeway. Don't be fooled by her strawberry-blond locks—the author of such *New York Times* best-sellers as *Shanghai Girls* and family memoir *On Gold Mountain* is a member of one of LA's most prominent Chinese American families. The great-granddaughter of a Chinese immigrant who set down roots in Chinatown tends to weave her lineage into her writings. Celebrating the acclaim of *Snow Flower and the Secret Fan*'s recent run in theaters and touting a new novel, *Dreams of Joy*, See stops by the Newport Beach Library for a talk.

Lisa See at the Newport Beach Library, 1000 Avocado Ave., Newport Beach, (949) 717-3800; www.newportbeachlibrary.org. 7 p.m. \$10 donation.

—BETHANIA PALMA MARKUS

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[THEATER]

Most Ardentlly Pride and Prejudice

One of the greatest pieces of English literature gets the theater treatment this month, as South Coast Repertory brings us a lavish interpretation of Jane Austen's *Pride and Prejudice*. Join the girls of the Bennet family as each one finds her own romantic adventure in an English society saturated with marriage obsession—and swoon as the enlightened Elizabeth, dealing with being an independent woman in early 19th-century England, finally falls head over heels for the elusive and dashing Mr. Darcy, who just happens to be filthy stinking rich. Adapted for the stage by Joseph Hanreddy and J.R. Sullivan, this live production filled with music and dancing runs a good two and a half hours, so if your summer reading was a little more on the fluffy side (like Kardashian wedding coverage), take this opportunity to re-immense yourself in Austen's most famous story of love, family, pride and prejudice.

Pride and Prejudice at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555; www.scr.org. 7:30 p.m. Through Oct. 9. \$10-\$48. —ERIN DEWITT

[POLITICS]

Make it Work! Supreme Court Justice Stephen Breyer

Associate U.S. Supreme Court Justice Stephen Breyer speaks at the Nixon Presidential Library and Museum—funny and wonderful in so many ways, not the least of which is the “Tricky Dick turning over in his nearby grave” joke or, best of all, that the new, improved museum and “birthplace,” formerly a Disney-style ride (think “HagiographyLand”) as administered by the fawning Richard Nixon Foundation, is now a legitimate, Library of Congress-sponsored research site employing actual historians. Sure, nice Republican ladies in red, white and blue blazer-skirt-scarf ensembles still greet you, but isn't this what Breyer—here to flog his book *Making Our*

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Democracy Work: A Judge's View—is talking about? The liberal Supreme weighs in on the

legitimacy of the big daddy of courts, its rulings historically often ignored, resisted and disobeyed, including by Nixon himself! Come to learn, to gloat, to see your taxpayer dollars—and our democracy—at work. Afterward, shop the weird foundation gift shop for Nixon tchotchkes such as a “What Would Nixon Do?” bumper sticker. What, indeed? You could ask him. He's lying right there. . . . Lying. Get it?

Supreme Court Justice Stephen Breyer's *Making Our Democracy Work* Address and Book Signing at the Nixon Presidential Library and Museum, 18001 Yorba Linda Blvd., Yorba Linda, (714) 983-9120; www.nixonlibrary.gov. 7 p.m. Free.

—ANDREW TONKOVICH

thu/09/15

[MUSEUM EVENT]

Art Party En La Noche

Tired of going to museum events created by shiftless promoters to lure patrons into a sparse room rocking a few flaccid cocktail wieners and some badly lit “art” on the wall? It appears the Museum of Latin American Art is against such affairs, too. The venerable cultural center has packed its En La Noche event with so many activities that patrons may be lucky to walk out of their own will. Featuring a lowrider-car showcase, music from DJ Cornejo and Mariachi Fina Estampa, and a tour of the museum's “The Good, The Bad, The Ugly?” exhibit led by Long Beach City Councilman Robert Garcia, the museum clearly intends to give people their money's worth. Perhaps best of all, there's complimentary tequila tasting courtesy of Brown-Forman. ¡Arriba!

En La Noche at the Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689; www.molaa.org. 6 p.m. \$10. —BRANDON FERGUSON

[CONCERT]



Heartstrings
KOREY DANE

Long Beach's Korey Dane does kind of what Townes Van Zandt did in between falling in holes and waiting around to die: lift up a guitar, open his mouth and let the old world flood into the new. With often-partner Tess Shapiro playing angel to his bedeviled narrators, Dane delivers slow, lonesome songs about realizations realized too late, if not too weakly, and when you put a pedal-steel guitar underneath that, you better put a beer on the bar to catch the tears that are sure to follow. Dane's recent album, *Loomer*, is available now. Sharing the stage is Sam Outlaw, who has a reedy, John Prine-like voice and plenty of heartworn songs to go with it.

Korey Dane with Sam Outlaw and Ben White at the Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; www.prospectorlongbeach.com. 9 p.m. \$5. 21+. —CHRIS ZIEGLER



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References: 1. International Diabetes Federation (2006). United Nations Resolution 61/225: World Diabetes Day. Available at URL: www.idf.org/webdata/docs/World_Diabetes_Day_Media_Kit.pdf. Last accessed March 2010 2. Morrish NJ, Wang SL, Stevens LK et al (2001). Mortality and causes of death in the WHO Multinational Study of Vascular Disease in Diabetes. Diabetologia. 44 Suppl 2: S14-S21

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MERANDA CARTER

Get Yourself to the Greek

Fullerton's Kentro Greek Kitchen is lightning-quick, modern and delicious

BY EDWIN GOEI

Kentro is unlike any Greek restaurant I've ever been to: There are no Hellenic-styled fonts or idyllic pictures of seaside Santorini. Walking in, you'd swear it was a newfangled yuppie gastropub or some sort of uppity wine bar. If it weren't for the small vestibule stocked with Greek goods and candy bars, the place could pass for an extra-sleek Corner Bakery. It's a sit-yourself establishment, with silverware stored in tableside caddies and tap water offered in bottles. Orders are placed and paid for at the counter. An immense blackboard on a wall is crammed with multisyllabic words you've no hope of pronouncing properly, such as melitzanosalata, a dip with the same DNA as babaganoush that takes all that's good and sweet about an eggplant and concentrates it in a warm, garlic-intoned mush dribbled with extra-virgin olive oil and a smattering of parsley. When you take your numbered placard to scope out a table, you might just find that one of its clean-cut servers is already holding the dip you ordered, ready to serve it to you even before you've decided where to sit.

Kentro's kitchen is like this. The chefs are quicker with their food than Zeus is with his lightning bolts; they're able to belt out a dish faster than a McDonald's crew member can put fries into a paper sleeve. And when you taste the dip and the other dishes that arrive in quick succession, you realize the fast-food efficiency seems at odds with the quality of the prep and presentation.

I did not expect the grilled octopus to be ready so quickly, yet there it was, round coins of thickly cut tentacles fum-

ing steam and shiny with latholemono, an all-purpose garlic/olive oil/lemon juice sauce of the chefs' own making. This was a starter plate that I would've gladly waited another 15 minutes for. It came complete with thin-sliced pickled carrots and pieces of crusty bread I used to construct little octopus finger sandwiches.

When the mezzedaki sampler platter arrived, I finally had to take stock of where I was—across from the Fullerton Transportation Center, inside a building that a few years ago would've probably seen a Subway or a Quizno's franchise at this spot, not a modern Greek restaurant that puts out perfectly grilled lamb chops gilded in bitter char and glistening in its own melted fat, or the beveled slices of sour loukaniko sausages, or the sticks of crumbly kefalotiri cheese, or the home-made tzatziki that does double duty as dip for the bread and sauce for the lamb.

I saw other customers leading friends in through the doors, excited at sharing their discovery. "This one's a good one," they'd say, pointing at something on the blackboard. Most newcomers start with the pitas, so massively fattened with meat they won't fit the circumference of any mortal-sized mouths. When my flatbread arrived—a crispy, oblong thin-crust pizza topped with sliced potatoes, splotches of blubbery goat cheese, tomatoes and arugula—I got drooling stares from the people at the next table. "Ooh, we need to try that next time," one of them whispered.

If there were a restaurant that rewarded those who go beyond the gyros, this is it. The taramosalata is one of the more advanced flavors offered;

made of carp roe, it's a fishy, overwhelming salt-lick of a paste you'll initially apply sparingly on bread, but then subsequently slather on everything as soon as you've warmed up to its charms. Full entrées include a char-flecked pork souvlaki with wild rice, a bigger plate featuring those superlative lamb chops, a belly-stretching mousaka, a few vegetarian options, a steak, a roasted half-chicken and two fish dishes. The simple pan-fried filet of seabass, with crispy edges, is called psari tiganito and paired with an excellent roasted-corn side dish the Greeks call kalamboki.

Those who dare can opt to substitute the corn with horta, bitter dandelion greens wilted in olive oil and soured by lots of lemon juice. Enduring its tannic astringency will remind you that you don't eat nearly as much spinach as you should. It's one of those obviously healthy Mediterranean staples that tips your nutritional karmic balance so much to the good you don't hesitate in ordering the loukoumades for dessert. A good thing, too: these puffy, deep-fried-to-crunchy beignets are at least four times as decadent as the Cajun version, soaked in sticky honey and eaten with ice cream. Thankfully, Kentro's staff will wait until you've finished the main courses before bringing it out... although I'm sure it can be produced faster than you can say loukoumades.

KENTRO GREEK KITCHEN

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HOLE IN THE WALL

» GUSTAVO ARELLANO

Cháo Down

KANG LAC BAKERY

9301 Bolsa Ave., Westminster,
(714) 894-6122.

In Western society, porridge is relegated to Dickensian horror stories of poverty and child labor, remembered not so much as a foodstuff, but rather bland torture. Thank God Orange County is no longer part of Western society and that many of us come from cultures in which porridge became an art form, whether the congee of China, a steaming bowl of atole, or the cháo of Vietnam—big, steaming bowls of rice porridge, milk-white, bobbing with meats. It's probably best to eat cháo during the winter, but a bowl of it is enough of a meal for a longshoreman's day: nutritious, filling, with a slightly sweet base from which restaurants can riff like Lionel Hampton on the xylophone.

As delicious as it is, however, cháo is Little Saigon's great undiscovered treasure, a dish almost always ordered by Vietnamese yet shied away from by nearly everyone else. But it's on the tables at Kang Lac Bakery, an always-humming dive that sells nearly a dozen chãos, all garnished with slivers of ginger and fried scallions that lend smokiness and zing. The novice should begin with the straightforward varieties—cháo gá (chicken porridge, with firm chunks of hen) or a wonderful version possessing medallions of Chinese sausage. Once you've developed a taste for cháo, graduate to the kinds everyone else orders: cháo spiked with congealed pork blood, which spills forth its sanguinary tang upon biting into it, or the funky savor of pig kidneys (you can also order those as a side dish, lightly grilled—that's good eating!). The one made from pig intestines reminds me of menudo blanco, as both feature the same unctuous, nourishing beauty. You can spike all chãos with hot sauce, but Kang Lac's rice porridge is so satisfying you'll find that putting in anything else is like adding a few too many brushstrokes to a Basquiat painting.

One bowl of cháo will fill you, so visit with two people so you can share Kang Lac's other prize dish: bot chien, a quivering heap of chopped-up, pan-fried rice cake that's like the best omelet ever—stir-fried so that egg is its top and bottom, layers laden with slices of radish, daikon, even taro root. The waiters might forget you for a spell and give you the classic Little Saigon staredown when you enter the place, but no worries. You'll slurp down that cháo and finish the bot chien, and they'll recommend the next level of Little Saigon mastery on your next visit.

Oh, I almost forgot: Kang Lac is technically a bakery, with great pastries, pork buns and the like. Buy a bunch on your waddle out.

GARELLANO@OCWEEKLY.COM

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MERANDA CARTER

Steamed-Hams Hero

Joseph Mahon of Burger Parlor

Joseph Mahon is a man with a plan. He has his own secret burger-bun recipe, mentors to look up to, and more vision than someone who's had Lasik surgery. Four nights a week, his Burger Parlor pops into business within downtown Fullerton's Rialto Café. (He and sommelier David Haskell also host "pop-up" dinners under the name Magnum.) Here, he pulls up a chair and gives us his take on onions, breakfast and being a father and shares his kitchen mantras, the backstory behind his part-time parlor and how to receive Burger Parlor specials.

What are six words that describe your food? Mind-blowing, flavorful, balanced, sincere, consistent, fresh.

What are eight words that describe you? Focused, driven, friendly, husband, father, artist, passionate, honest.

Your best recent food find:

A Korean barbecue place called Light House in La Habra. And yes, I have eaten all around K-Town in LA while doing my Magnum pop-ups, and still think this place draws a lot of water.

Most undervalued ingredient:

Onions—including scallions, shallots, garlic, etc. They are the building blocks of pretty much 90 percent of everyone's cooking.

Rules of conduct in your kitchen:

Great attitude. Give 110 percent. Produce the highest, most consistent product we are capable of doing. No short cuts in cooking.

One food you detest.

I don't detest any food. I respect all cultures. You have to eat, right? Most countries are not as fortunate as we are here in the States.

One food you can't live without.

A pig. It's a very versatile product—a little more manageable than a cow.

Culinarily speaking, Orange County has the best:

Hamburgers. I heard Burger Parlor kicks butt!

What fast food do you admit to eating?

Juan Pollo. I cannot put my finger on why; I like it all.

Best culinary tip for the home cook:

Season your food with sea salt and fresh

ON THE LINE

» ANNE MARIE PANORINGAN

cracked pepper, and taste your food throughout the cooking process.

After-work hangout:

At home with my wife.

Favorite celebrity chef:

Mario Batali has pioneered or defined how far you can take a culinary career.

There is a soulfulness to his food that cannot be duplicated by anyone. This is very rare in our industry, considering he reinterprets historic flavor combinations throughout the Mediterranean. He serves as a great example that partnerships in the restaurant business *do* work. Plus, he is a really cool, genuine guy.

Celebrity chef who should shut up:

Define "celebrity." It seems these days that anyone who gets kicked off a culinary show is one.

Favorite music to cook by:

I like '80s one-hit wonders and big-hair bands, mixed with a touch of arena rock, such as Journey and Foreigner.

Best food city in America:

New York City is the mecca for every creative art form. There, fashion, art, food, photography and architecture continue to influence the rest of the world. For example, the first "pop-up" restaurants were done in Williamsburg, Brooklyn, in, like, 2004—not in LA's Bread Bar.

What would you like to see more of in Orange County, from a culinary standpoint?

Knowledge and support for people wanting to make a difference. How many times can you spend your hard-earned money on a mediocre franchise and/or corporate restaurant?

What would you like to see less of in Orange County, from a culinary standpoint?

Food franchises. For example, I saw four Five Guys [locations] open in one year, and it's simply terrible. A lot of people are drinking the Kool-Aid on this one.

Favorite cookbooks:

Anything with a publishing date before 1986. I love old cookbooks and collect a lot of them. *The Epicurean* [by Charles

» CONTINUED ON PAGE 26



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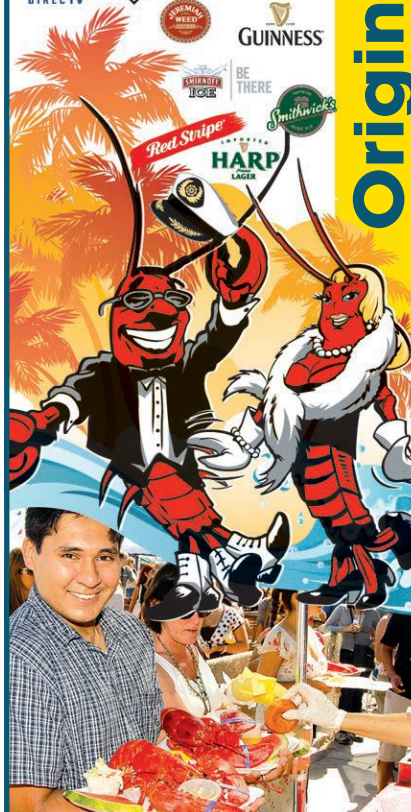
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food»



MERANDA CARTER

CUBED TO PERFECTION

Fried Chicken/Watermelon Salad

Chef Joseph Mahon decided to do a mash-up with his pop-up's combination of fried chicken and watermelon . . . and a salad was born. Serves four.

INGREDIENTS

Salad:

8 chicken tenders
1/2 cup buttermilk
3/4 cup flour
1/2 gallon canola oil
1 crimson watermelon, peeled and cut into 1.5-inch dice and sprinkled with salt
4 ounces arugula
2 ounces feta cheese, unbroken
Salt and pepper

Feta dressing:

1/2 cup feta cheese, crumbled
1/2 cup sour cream
1/2 cup mayonnaise
1 sprig tarragon, chopped
Dash of Sriracha
1 tablespoon red wine vinegar

Sherry dressing:

1/4 cup sherry vinegar
1/8 cup water
3/4 cup canola oil
1 teaspoon Dijon mustard
Pinch of sugar
Salt and pepper

DIRECTIONS

1. Place all feta dressing ingredients into a blender and mix well until smooth. Season and reserve.
2. Mix all sherry dressing ingredients except for canola oil in a blender. Gradually add oil until dressing is emulsified. Set aside.
3. Season chicken tenders with salt and pepper.
4. Heat oil to 350 degrees in a medium-sized pot.
5. Place chicken in buttermilk, then in flour. Repeat process.
6. Place breaded chicken into oil and fry slowly for about 2.5 minutes or until completely cooked. Season again, rest and reserve.
7. In a bowl, toss arugula and sherry dressing together and reserve.
8. On each of four plates, place five seasoned watermelon blocks. Directly in front of the blocks, smear equal portions of feta dressing.
9. Place two pieces of fried chicken on top of feta dressing.
10. Top with equal 1-ounce portions of arugula salad on top of the chicken.
11. Shave feta cheese on top and serve with a smile!

Steamed-Hams Hero

» FROM PAGE 25

Ranhofer] is better than *Escoffier* [by Auguste Escoffier].

Weirdest thing you've ever eaten:

Bull penis—it's disgusting.

You're making breakfast. What are you having?

I make homemade oatmeal every morning.

With Pike Place coffee from Starbucks.

You're at the market. What do you buy two of?

Right now, tomatoes. Tomatoes go with everything.

Hardest lesson you've learned:

Personal/business relationships never really end; they just transition.

What would your last meal on Earth be?

My mom's beef stroganoff.

Who's your hero, culinary or otherwise?

At the top of the list are my parents. I would be nothing without their support. I also look up to business people, not chefs: the founder of Petsense, Dennis Curley; the owner of That's Entertainment, John McEntee; the president of International

Pacific Seafoods, Jeff Moore. They are very successful leaders in their own individual fields, as well as role models in their communities. I am fortunate enough that I can call them up and receive great business advice. It's better than a book. *When you're not at work, where do you like to eat?*

Anything ethnic—Korean barbecue and pho seem to always be on the list.

Where are you from originally, and how did you decide on Orange County to pop up Burger Parlor?

I grew up in La Habra, so it's a homecoming of sorts. I always envisioned building a brand around the area I grew up in. I want to change and contribute to improving the culinary scene in Orange County. Nothing makes me happier than guests coming in and saying, "We came to Burger Parlor instead of going to Los Angeles." Orange County wants this type of quality, and I want to give it to them.

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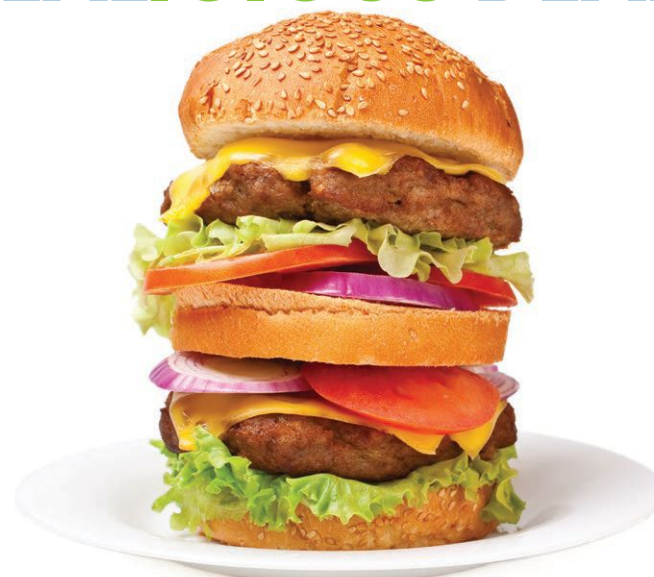
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food»

A BUZZ ABOVE THE REST



MERANDA CARTER

DRINK OF THE WEEK

» DAVE LIEBERMAN

Rock Williams

So you're out fishing or hanging out with the guys, and you're desperate for a drink. You've got energy drinks, vodka and candy. What do you do?

Combine, them, of course.

The original recipe—called the Bill Williams—involves Red Bull, Grey Goose and a Gummi Worm, a recipe near and dear to the hearts of club kids everywhere.

At the Honda Center food preview on Aug. 26, though, Anaheim Ducks player Sheldon Brookbank brought his A-game against fellow defenseman Luca Sbisa in a cooking competition in front of invited season seat-holders and assorted VIPs. Denied the use of Red Bull, he substituted the Rockstar he had on hand. Since Gummi Worms were in short supply, he added a couple of Gummi Bears and served the drink to the judges.

Clearly, the management of the Honda Center needs to put this drink on the menu; it's a far better invention than former Ducks

defenseman James Wisniewski's chile pepper-laden sushi roll. In the meantime, make it at home from the recipe, as demonstrated by Brookbank himself.

THE DRINK

1 part Grey Goose vodka (one suspects Ketel One or Ciroc would be acceptable as well)

2 parts Rockstar (or Red Bull)
1 Gummi Bear

Stir the vodka and energy drink over ice in an old-fashioned glass, then garnish with the Gummi Bear. This is a very sweet drink; while Rockstar is slightly sweeter than Red Bull, it doesn't have that same gritty taste, so the vodka blends better with it. And what could be better than eating a Gummi Bear that has been sitting in vodka for 20 minutes? *From a Sept. 2 Stick a Fork In It post.*

Pester the Ducks to sell the drink this season on Twitter: @anaheimducks.



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It Can Happen Here

Steven Soderbergh turns the star-studded Hollywood disaster flick on its head in *Contagion*
BY KARINA LONGWORTH

Currently the fifth-to-last film on Steven Soderbergh's ever-expanding pre-retirement slate, *Contagion* opens on Day Two of a global viral epidemic. Gwyneth Paltrow plays Beth Emhoff, an American employee for an ominously unspecific multinational corporation who returns from a Hong Kong business trip to her wintry Midwestern home feeling like crap. Twenty-four hours after she has written off her sickness as jet lag in a phone call to her never-seen lover, Beth starts convulsing and foaming at the mouth. She's pronounced dead at the hospital, and before her husband, Mitch (Matt Damon), can make it home to break the news to their young son, the kid follows suit. Soon travelers the world over are breaking into sweat simultaneously.

Beth is fingered as Patient Zero of a virus previously unseen on Earth, one that kills its victims within hours of the onset of symptoms and defies cure, containment or scientific understanding; as one researcher puts it, "It kills every cell we put it in." Hospitals and streets fill with the zombie sick, and the social order breaks down almost instantly.

In fine Irwin "Master of Disaster" Allen style, Soderbergh deploys a cast of thousands to help sketch the epidemic as a global, class-blind, all-encompassing event. Marion Cotillard is the adorable World Health Organization epidemiologist assigned to trace the origins of Beth's illness by piecing together her last hours, as captured in multiple locations via apparently omnipresent surveillance cams. Laurence Fishburne is the Centers for Disease Control (CDC) chief who sends deputy Kate Winslet to manage the crisis on the ground while he hunkers down at headquarters and tries to manage the message—a fight thwarted when conspiracy blogger Jude Law posts a video of a Japanese businessman collapsing on a city bus, which feeds a global panic that turns survivors like Mitch into hyper-paranoid shut-ins. Bryan Cranston, Elliott Gould, John Hawkes and Demetri Martin appear in small but crucial roles, but Jennifer Ehle has a career-making part as the quietly brilliant researcher whom Soderbergh frames like an ingénue as she reels off jargon at an impossibly fast, mellifluous rate.

Speed itself is a key *Contagion* theme—the virus multiplies faster than it can be tracked, the technology allows not only the quick transport of data and people over vast distances, but also the constant tracking of that travel—as well as the film's defining aesthetic characteristic. Crafting staccato montages to a coolly insistent drum, bass and piano score, Soderbergh transitions between his interwoven stories at a rapid-fire pace, allowing a couple of seemingly major characters to disappear for long stretches



CLEAN UP,
AISLE EARTH

Crafting staccato montages to a coolly insistent drum, bass and piano score, Soderbergh transitions between his interwoven stories at a rapid-fire pace, allowing a couple of seemingly major characters to disappear for long stretches and one to die with a startling lack of sentimentality.

and one to die with a startling lack of sentimentality. That character's burial is presented as a matter-of-fact marker of how bad things have become: The only ceremony over the mass grave in the center of a city is a dialogue exchange between bored workers about when the local government ran out of body bags.

Contagion is very much a Steven Soderbergh movie—as self-conscious a Hollywood entertainment as his *Oceans* trilogy, and as microscopically attuned to its moment as his 2009 experimental sketch of the economic crisis, *The Girlfriend Experience*. It is also part 1970s, star-studded and story-bloated disaster movie and part 1870s satire-as-serialized-soap-opera, a pulp-pop confection with an unusually serious-minded social critique at its heart. Think *The Towering Inferno*, as done by Anthony Trollope.

Trollope's 1875 doorstop novel, *The Way We Live Now*, is an apt point of reference not just because its title could sub for the one Soderbergh and screenwriter Scott Z. Burns chose—their film might take place in a bizarro-world present, but

it's all the more terrifying because of the methodic realism that makes it impossible to distinguish that bizarro world from life circa now. But also, Trollope's masterpiece turned a pop-culture craze—serialized novels that used real locomotive crashes as the starting point for ensemble soap operas—on its head. There's no actual train crash in *The Way We Live Now*; instead, the "railway disaster" is perpetrated by a con artist who convinces all of London society, high on the 19th century's ultimate symbol of "progress"—the steam engine—to invest in a railway that will never be built. Greed and hypocrisy spread, well, virally, in the wake of technological change, and before you know it, society has collapsed on itself. Soderbergh similarly takes on pop Hollywood forms specifically to make them his own, and as with *The Way We Live Now*, *Contagion* exists to trace the chain reaction caused by isolated acts of selfishness, unchecked power and a never-sated culture of newer, faster, better.

An act of promiscuity might cause the virus' initial spread across continents, but

Contagion implies that risky sex has nothing, long-term-consequences-wise, on the risky high-speed transfer of information. In a world in which grief is expressed via texted emoticon before the body is buried and Web celebrities cause riot panics as stocks spike with their blog hype, meme control becomes the official form of damage control. "Social distancing," the name given to the CDC's policy of virus containment via forced isolation of the healthy, is not just the literal opposite of "social networking," but its potential endgame. At what point in the near future will we all stop leaving the house?

As prolific a worker as any in contemporary Hollywood, Soderbergh claims to be on the verge of packing in his own career, which gives his movie a pretty interesting subtextual twist: Work, in *Contagion*, is fraught with mortal peril. The first victims are business travelers, while stay-at-home-dad Mitch is spared and even turned into one of the film's least ambiguous heroes. If *Contagion* truly is the first leg of Soderbergh's retirement victory lap, this harrowing film is a potent reminder of what we stand to lose.

CONTAGION

was directed by Steven Soderbergh; written by Scott Z. Burns; and stars Gwyneth Paltrow, Matt Damon, Marion Cotillard, Laurence Fishburne, Kate Winslet, Jude Law, Bryan Cranston, Elliott Gould, John Hawkes, Demetri Martin and Jennifer Ehle. Rated PG-13.

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CONTAGION See "It Can Happen Here," page 30.

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CONTAGION

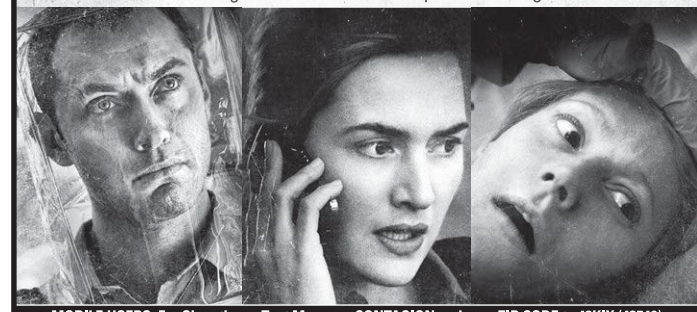
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That's what the Mixed Martial Arts tie-in movie *Warrior* is—an everything-but-the-kitchen-sink firesale of male-weepee tropes, awesome in its thoroughness. The collective dream of authentic blue-collar American grubbiness lives on in a Pittsburgh row house, where long-estranged son Tommy (Tom Hardy), just back from a tour with the marines, visits his recovering alcoholic dad Paddy Conlon (Nick Nolte). Tommy can't forgive the old man for breaking up the family, but needs a trainer for his nascent MMA career. In Philadelphia, Tommy's older brother, Brendon (Joel Edgerton), a physics teacher and family man who has likewise broken ties with his past, gets back in the fighter's octagon to keep the bank from repossessing his house. The announcement of a tournament-style championship contest sets the brothers on a collision course to a family reunion in the cage. Old line-gargler Nolte remains an effortlessly moving presence, while Hardy and Edgerton embody their archetypes and handle the physical demands. With a silver-back strut and the neck of a '30s-mural prole, Hardy does Method brooding, while Edgerton underplays with integ-

ity in a film that spends its last hour piling climax on top of climax, holding the audience in an emotional arm bar. **(PG-13)** Nick Pinkerton. *Countywide*.

ongoing

APOLLO 18 The Moon is made not of green cheese but sentient space rocks in *Apollo 18*, which purports to be an edited assembly of "real" declassified recordings from the covert titular 1974 lunar mission. Ostensibly tasked with installing Cold War anti-missile systems, three American astronauts instead discover that Russians—who seem to have made their own secret voyage to the same remote vicinity, and have now disappeared—are a far less urgent threat than extraterrestrial entities of a sneaky shape-shifting nature. Director Gonzalo López-Gallego's mock-verité aesthetics involve endlessly blurry, scratchy video (shot by a laughably implausible number of different cameras) and otherworldly howls that ineffectively strive to create suspense from half-glimpsed shadows and indecipherable screaming. His this-is-authentic conceit is by now a tediously corny device, and his story

delivers no scares during the interminably long, uneventful build-up to its deflating climax. Nefarious government plots, nostalgic home movies, skeletal cosmonaut corpses, bodily infection, and creepy-crawly aliens all eventually factor into the droning action, which indulges in so much distractingly herky-jerky handheld cinematography that any sense of claustrophobic terror is impossible to maintain. It's a conspiracy theory-pandering film that merely reconfirms that most entries in the "found-footage" horror subgenre should remain lost. **(PG-13)** Nick Schager. *Countywide*.

COLOMBIANA Though credited to one Olivier Megaton, the creative force behind *Colombiana* is undeniably producer/co-screenwriter/EuropaCorp mogul Luc Besson. More than any single person, Besson is responsible for popularizing what *Colombiana* embodies—weightless kinesis in international action filmmaking—and has produced a body of work filled with warrior women (*La Femme Nikita*, *The Fifth Element*). The latest long-stemmed action figure off the line is Cataleya (Zoe Saldana), introduced as a child eluding assassins in a headlong rush down the hilly districts of Bogota in a standout set piece. The bulk of the film, however, takes place in the U.S., where Cataleya has trained as an assassin under her uncle (Cliff Curtis), grown to fill out an Irma Vep catsuit, and is leaving a trail of bad-guy corpses as a beacon and warning sign to her parents' murderers. The action is recorded in the EuropaCorp house style of jittery monotony, never resorting to one camera setup when ten might suffice. The script has been approached as a great vessel to tumble clichés into: snide CIA men; FBI-procedural filler; "Never forget where you came from"; "You must expect the unexpected." No, don't. Possibly worth seeing if you are 13, as the hot Rihanna-looking chick shows sideboob. **(PG-13)** Nick Pinkerton. *Countywide*.

THE DEBT A remake of the far more brisk 2007 Israeli film with a bullpen of aging stars, this rather old-fashioned espionage drama seems deftly engineered to please the middlebrow minions allergic to superheroes and vampires. It's hardly a challenging film, though not for lack of strain, bouncing between 1997, when scar-faced Mossad agent Helen Mirren endures some autumnal glory in Tel Aviv, and 1965, when, embodied by a wispy Jessica Chastain, she joins a team (Sam Worthington and Marton Csokas) intent on kidnapping a famous Nazi butcher (Jesper Christensen) passing as an East Berlin gynecologist. The rhythms of *The Debt* are emphatic and obvious, but at least the Israeli cult of heroism gets a side-swipe fuck-you, and the loaded thought of vaginal exams administered by a Birkenau mutilator is exploited for everything it's worth, especially when one exam explodes into a leg-lock fight to the near-death. The leading cast, strangely Jew-free, is all uncomplicated angst and brow-furrows, except for Worthington, who as always suggests a linebacker waiting for the whistle. Predictably, the holes in the narrative set us up for a twist or three, but, on balance, it's a pleasure to be back in the wet alleys and spy-patrolled streets of the GDR, however vague they seem without '60s black-and-white cinematography. **(R)** Michael Atkinson. *Countywide*.

DON'T BE AFRAID OF THE DARK Die-hard horror fans (including this one) generally spend their adult lives hoping to re-experience the fear and awe they derived from the scary flicks they saw as kids. Which may be why *Pan's Labyrinth* director Guillermo del Toro

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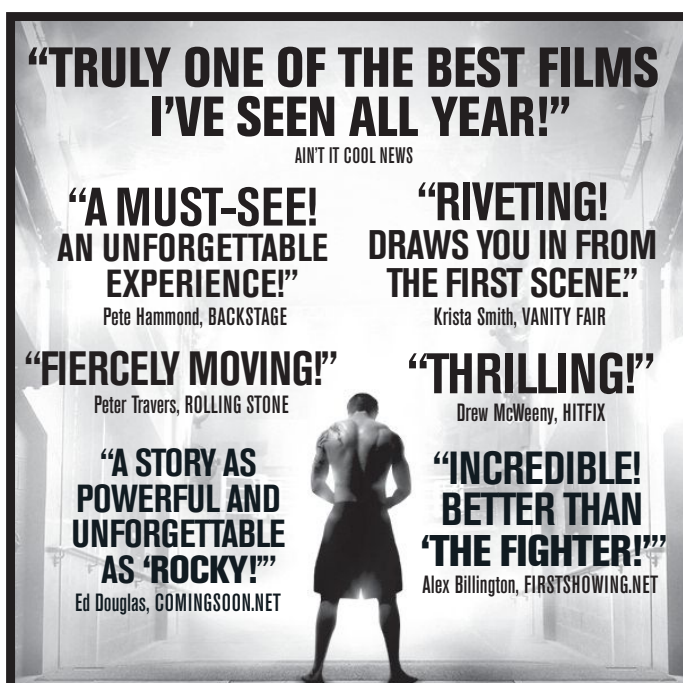
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was inspired to co-produce and write (with Matthew Robbins) a remake of the legendarily creepy 1973 TV-movie *Don't Be Afraid of the Dark*, which del Toro reportedly saw at age nine (and this reviewer at 10). In this visually lush updating, directed by newcomer Troy Nixey, 9-year-old Sally (Bailee Madison) is sent by her mother to live with her architect father (Guy Pearce) and his interior decorator girlfriend (Katie Holmes) in an old Rhode Island mansion they're restoring. In a flash, Sally is compelled by whispery voices to open up a firmly bolted fireplace ash pit—big mistake—thereby setting free small, demonic creatures that feed on the teeth of dead children, a trait that is a nicely nasty new touch. (The TV-movie was vague about their motivations, beyond ordinary demon meanness.) Just because they can, the

creatures begin taunting and frightening Sally, who puts up a good fight. If the grand finale isn't as resonantly scary as the original, maybe that's just because, try though we might, we're no longer impressionable kids. (R) Chuck Wilson. *Countywide*.

A GOOD OLD FASHIONED ORGY A group of thirtysomethings trapped in the amber of their high school years attempt to bone their way into adulthood in *A Good Old Fashioned Orgy*, an ensemble sex comedy. Technically the orgy of the title is conceived as the culmination of 15 years of theme parties thrown by Eric (Jason Sudeikis) at his father's soon-to-be-sold Hamptons estate. But underlying the orgy's proposal as the ultimate bonding session is the hope that it might help sunset the endless summer and edge these Gen Xers apart. The big dilemma of

the plot is Eric's growing attraction to the sweet but sharp-witted Kelly (Leslie Bibb), who charms him at the film's opening "White Trash Party" and then turns out to be the realtor trying to sell his father's house. Is it wrong to pursue a woman when one has an orgy scheduled? The setup is loose and largely funny: Riffs and one-liners fly from every corner, fast enough to avert the sting of the lamer gambits. But *A Good Old Fashioned Orgy* develops commitment issues to rival those of its characters when the central conceit pushes its way in, failing to settle on a dominant, orienting tone. Is the world of the film ruled by its high concept, its low comedy, its demographic credibility, or its romantic screwball realism? Ultimately, Orgy's refusal to be any one thing—including good or bad—forms a kind of epochal statement. (R) Michelle Orange. *Countywide*.

THE GUARD *The Guard* is a shaggy-man character study, its subject a fifty-something policeman in West Ireland, Sergeant Gerry Boyle (Brendan Gleeson). No by-the-book cop, Boyle spends his days off romping with hookers, and has no qualms about gulping MDMA from the pockets of a freshly dead teenager—he also displays a proletarian literary bent, visits his ailing mum to cheer her with pained jocularity, and, unlike

his better-turned-out colleagues, holds himself to an unorthodox-but-unbendable code of honor. As an FBI agent visiting to intercept a massive drug drop, Don Cheadle is on hand to straight-man, and to instruct the audience to grudgingly appreciate Boyle for what he is, despite his racial ribbing of the Don Rickles all-in-good-fun school ("I'm Irish, sir, racism is a part of me culture," Boyle announces). One senses that *The Guard* is John Michael McDonagh's eulogy for the brusque, warts-and-all character of a passing generation of tough, working-class Irishmen, much as Clint Eastwood's *Gran Torino* was for vintage Americanism. But McDonagh's film eschews any pretense of social reality for cinematographic fancifulness and too-clever-by-half dialogue, much of it from a trio of drug-smugglers livening up Boyle's jurisdiction with homicides. As Cheadle drifts around a vaguely thought-through role, *The Guard* bets everything on Gleeson's boyish twinkle—and tends to overestimate its own raffish charm. (R) Nick Pinkerton. *Countywide*.

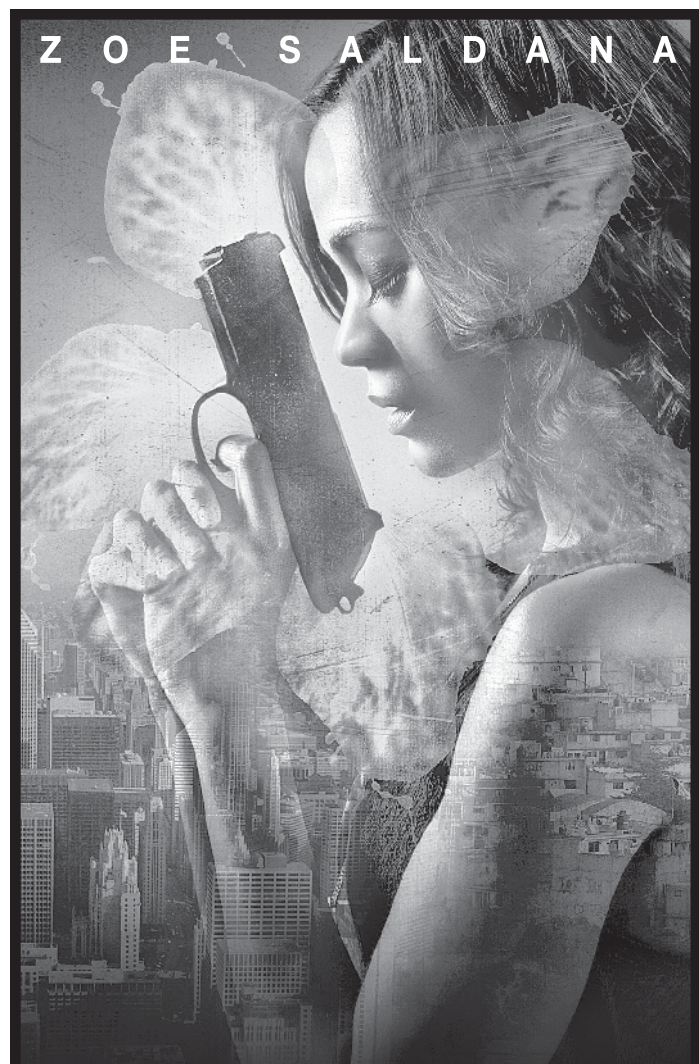
OUR IDIOT BROTHER In *Our Idiot Brother*, Paul Rudd plays Ned, an upstate New York version of "The Dude" Lebowski who is "entrapped" into selling pot to a uniformed police officer, and swiftly sent to jail. Post-prison, Ned discovers that his long-term girlfriend Janet (Kathryn Hahn) has taken up with a new dude, rendering Ned homeless and estranged from his beloved dog. Determined to reunite with the pooch but first needing to get back on his feet, Ned surfs the couches of his three sisters: dowdy mom Liz (Emily Mortimer) and her pompous sleazebag husband (Steve Coogan); Miranda (Elizabeth Banks), a high-maintenance, low-scruples would-be glossy magazine reporter; and bi-curious hipster Natalie (Zooey Deschanel), who shares a loft with lawyer girlfriend Cindy (Rashida Jones, in a costume department's ludicrous notion of Williamsburg butch). As stupid as he may seem from the get-go, this rarely laugh-out-loud dysfunctional sibling comedy doesn't want us to write off Ned as an actual idiot. In the film's final act, he's revealed as a patent device to transform everyone around him into Better People—to the point where the character exits the city with the line, "My work here is done!" That may be *Our Idiot Brother*'s one gift to the indie ensemble-com canon. In allowing wayward white people to find salvation from a selfless outsider-drifter-saint who is actually part of their own bloodline, the film gives permission for a genre already prone to solipsism to finally close in on itself entirely. (R) Karina Longworth. *Countywide*.

SARAH'S KEY Exposing a little-known piece of Holocaust history—the Vel' d'Hiv roundup, in which French police arrested thousands of Jews in Paris in July 1942—*Sarah's Key* dutifully follows the template of scores of movies about the Shoah: wringing from atrocity the most unseemly sentimentality. The film toggles between the past—as 10-year-old Sarah Starzynski (Melusine Mayance) and her parents are taken from their Marais home and penned up in the Velodrome d'Hiver, a cycling arena in the 15th Arrondissement, before being sent to a nearby internment camp—and the present, focusing on Julia (Kristin Scott Thomas), an American journalist in Paris who's writing an article about the all-but-buried episode. In the course of her research, Julia discovers some uncomfortable truths about her French in-laws' connection with the Starzynski family; wading

through the mawkish muck, particularly during plot threads involving her "miraculous" middle-age pregnancy and tracking down Sarah's adult son, the bilingual and normally unimpeachable Scott Thomas sounds as if she has learned a Yank accent via Rosetta Stone. Based on Tatiana de Rosnay's novel and co-written by director Gilles Paquet-Brenner and Serge Joncour, *Sarah's Key* is filled with the usual meaningless bromides, concluding with Scott Thomas' voiceover declaration: "When a story is told, it is not forgotten." This film vanishes from memory immediately. (PG-13) Melissa Anderson. *Countywide*.

SHARK NIGHT 3D A passel of slinky-torsoed gals and bros with Abercrombie abs (and Joel David Moore, evidently eligible for goofy dorm-mate parts until retirement age) light out from Tulane campus for a weekend at an island vacation house on Louisiana's "Lake Crosby." Their agenda of beer pong, water sports, and performing in it's-great-to-be-young-and-lithe music video montages is interrupted, however, by an attacking CGI Jaws, aided and abetted on land by a *Last House on the Left*-type conspiracy of peckerwood psychos and backwoods law enforcement. Compounding the abject lack of invention in its choice of villainy is *Shark Night*'s obvious trailing in the wake of the modest success of last year's *Piranha 3D*. But where Alexandre Aja's film made deviant use of the 3D gimmick and piled on the atrocities until reaching an apocalyptic floridity—a biblical plague unleashed on the entirety of *Girls Gone Wild* spring break culture—*Shark Night*, handled with impersonality by *Snakes on a Plane* pilot David R. Ellis, aspires to nothing more or less than carrying along an audience through a string of unremarkable kills, often involving high-jumping fish. The torpor briefly lifts for Donal Logue's Sheriff to deliver a madman monologue so shamelessly cut-and-paste ("There's no such thing as sickness anymore, it's all moral relativism...") that it achieves a measure of sublimity. (PG-13) Nick Pinkerton. *Countywide*.

THE WHISTLEBLOWER In Canadian director Larysa Kondracki's *The Whistleblower*, shot in Romania, British babe Rachel Weisz plays a poor Nebraska cop who takes a U.N. job in postwar Bosnia to investigate the sex trafficking of young women, including two Ukrainians, and unearths evidence of multinational peacekeeper complicity in the crimes (and U.S. government support of the whole ugly racket). Geographic diffusion aside, Kondracki's fact-based thriller remains somewhat focused on its grim subject, though its principled bid to allure and enlighten the VOD-surfing masses results in a surplus of Hollywood-style eye candy and narrative formula. No less a looker than Monica Bellucci appears as the bitchy head of the U.N.'s repatriation program, seemingly to offset the arguably admirable characterization of most every male as a sex-crazed creep or worse, while late-reel scenes of suspense involving the heinously victimized Ukrainians fall somewhere along the line between shocking reportage and standard-issue torture porn. Clearly channeling Jodie Foster's distaff avenger in *The Silence of the Lambs* (but with a healthy hetero appetite thrown in), Weisz's Oscar campaign-worthy turn does nothing to obscure the movie's half-intended message that, regardless of national borders, where sex is involved, there's money to be made. (R) Rob Nelson. *Edwards Westpark 8, Irvine*.



ZOE SALDANA

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I DON'T KNOW HOW SHE DOES IT NR Sat: 7:15 PM
CONTAGION PG-13 (11:45, 2:15, 4:45), 7:15, 9:40
THE DEBT - VIP SEATING R (1:00, 4:00), 7:00, 9:50
OUR IDIOT BROTHER R Fri: (12:30, 2:45, 5:00), 7:30, 9:45; Sat: (12:30, 2:45, 5:00), 9:45; Sun to Thu: (12:30, 2:45, 5:00), 7:30, 9:45
THE HELP PG-13 (12:20, 3:30), 6:45, 9:55
COSMOS NR Wed: 5:30 PM

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At South Coast Plaza/Sunflower & Plaza Dr. 714-557-5701

LOVE CRIME NR (11:30, 2:00, 4:30), 7:15, 9:50
MOZART'S SISTER NR (1:30, 4:20), 7:00, 9:45
THE ELECTRIC DAISY CARNAVAL EXPERIENCE NR Thu: 9:00 PM
MIDNIGHT IN PARIS PG-13 Fri to Tue: (12:00, 2:30, 4:45), 7:30, 9:40; Wed: (12:00, 2:30, 4:45), 9:40; Thu: (12:00, 2:30, 4:45)
THE GOONIES PG Wed: 7:30 PM

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THE DEBT R Fri to Sun: (11:45, 2:15, 4:45), 7:30, 10:00; Mon to Thu: (11:45, 2:15, 4:45), 7:30
BRIGHTON ROCK NR (11:30, 4:35)
OUR IDIOT BROTHER R Fri to Sun: (12:50, 3:10), 5:30, 7:50, 10:05; Mon to Thu: (12:50, 3:10), 5:30, 7:50
CRAZY, STUPID, LOVE PG-13 Fri to Sun: (2:00), 7:00, 9:40; Mon to Thu: (2:00), 7:00
THE GUARD R Fri to Sun: (12:10, 2:30, 4:50), 7:20, 9:35; Mon to Thu: (12:10, 2:30, 4:50), 7:20
SARAH'S KEY PG-13 Fri to Sun: (11:40, 2:10, 4:40), 7:10, 9:50; Mon to Thu: (11:40, 2:10, 4:40), 7:10
MIDNIGHT IN PARIS PG-13 Fri to Sun: (12:00, 2:20, 4:30), 6:45, 8:55; Mon to Thu: (12:00, 2:20, 4:30), 6:45

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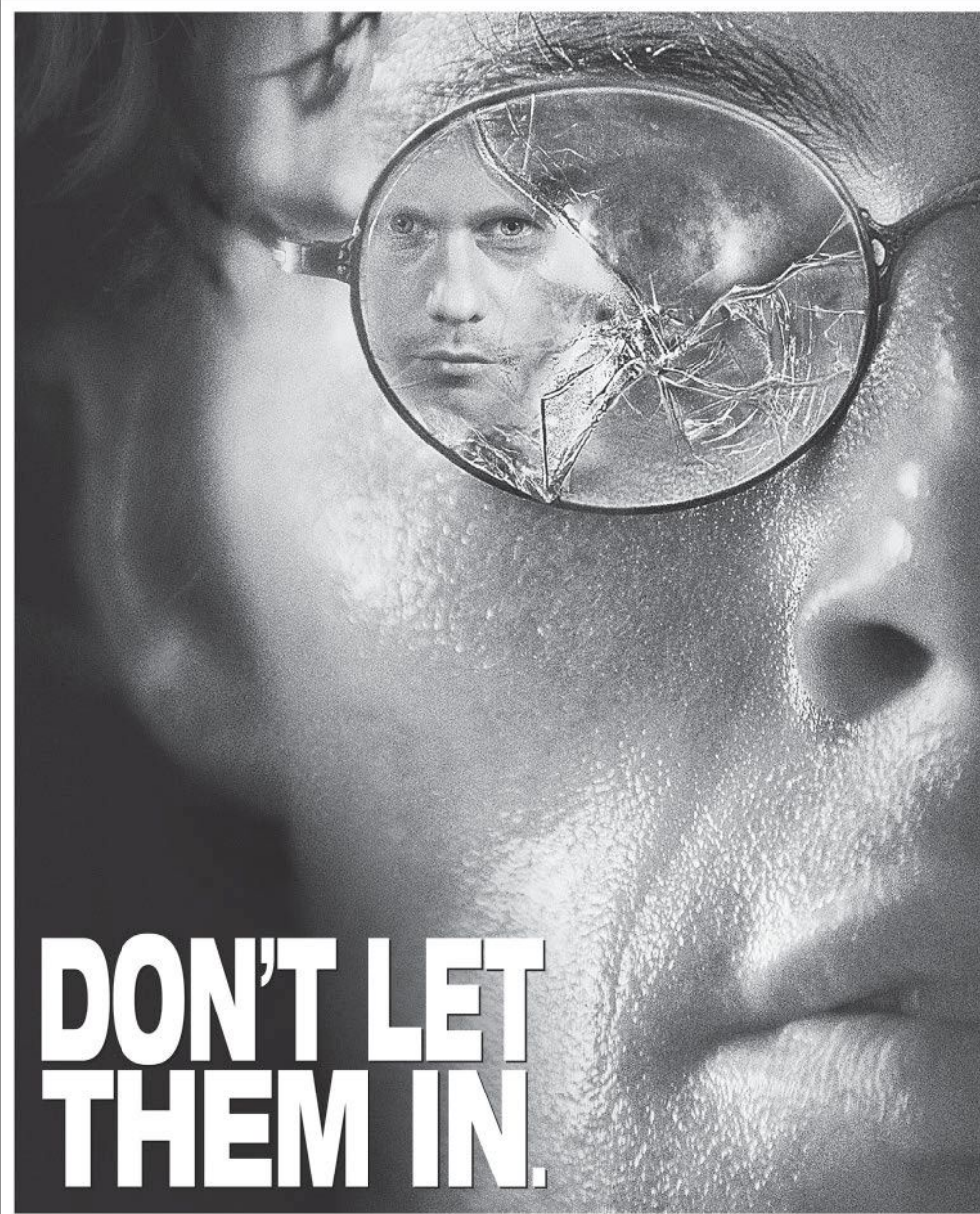


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A Whale of a Tale

Centuries before the United States sent armies to the Middle East to gain or preserve potential petroleum reserves, American ships slaughtered whales for their blubber. We now look at that situation more grimly since we have an understanding of the intelligence of the mammals, but whaling kick-started the economy of the country, and who cared about a soon-to-be devastated whale population when there was money in barrels of oil for lamps and machinery lubricants?

From the leftovers that remained after rendering (bone and baleen), tools and personal items were the second things sailors made: swifts for winding yarn, needles, dinner utensils, buggy whips, pipe tampers, dress hoops, document stamps, matchboxes, navigational rulers, corset stays, snuff boxes, ink quills, whistles, pulleys, seam sealers and other ship equipment.

Then folk art happened: Scrimshaw. Own an Amazon Kindle? Get a free copy of Herman Melville's classic 1851 novel, *Moby Dick*, and halfway in, you get the following introduction to scrimshaw: "Throughout the Pacific, and also in Nanucket, and New Bedford, and Sag Harbor, you will come across lively sketches of whales and whaling scenes, graven by the fishermen themselves on sperm whale teeth, or ladies' busks wrought out of the right whalebone, and other like skrimshander articles. . . . [I]n general, they toil with their jack-knives alone; and, with that almost omnipotent tool of the sailor, they will turn you out anything you please, in the way of a mariner's fancy."

The scrimshaw process itself wasn't all that difficult: Scrimshanders polished the bones or teeth to buff off the rough natural patina. When the surface was smooth, an image was etched into the softened ivory with a knife. When that was finished, black ink would be rubbed into the design, so that when it was cleaned again, the image would pop out from the enamel.

Works of scrimshaw, as well as other items made from whales, are on magnificent display at the Bowers Museum in the current exhibit "Scrimshaw: The Art and Craft of the American Whaler."

Most of the work is naive and crude, betraying its utilitarian origins, but sometimes the results can be stunning. In art, the most eye-catching involves some kind of action: two ships engaged in battle, the cannons of one emitting plumes of smoke as a barrage of cannonballs splinters the other ship's masts. A yellowed tooth shows another dynamic scene as a harpooned whale, crimped and tangled in a line, smashes a boat in half and flings it and its sailors into the air, seagulls drifting lazily above them. In another, there are five distressed whales in various forms of capture, despite the sea looking calm and flat.

There are three Victorian-era ladies in full dress—one with just a peek of cleavage, her dress cinched tight at the waist—as well as two representatives of kick-ass bad girls. There's a clunky engraving of

'Scrimshaw: The Art and Craft of the American Whaler' shows the beauty that can come from destruction

BY DAVE BARTON



VICTORIAN-ERA WANKING MATERIAL?

female pirate and privateer Fanny Campbell, who dressed like a man and led a mutiny on a ship, then sailed that ship to rescue her imprisoned lover. Also pictured is the legendary Alwilda, another cross-dressing lady pirate; she commanded ships and buckled some swash and fought hand-to-hand Prince Alf of Denmark, who bested her, then fell in love with and married her. The scrimshaw etching of her on display, copied from Charles Ellun's *The Pirates Own Book* (a copy of which is provided to make comparisons and is also available for free if you have a Kindle), is a really fine piece. A small niche has been cut into a chunk of whalebone that looks vaguely like a calcified sponge. The scrimshawed female pirate is nestled into its niche, with both pieces resting on another piece of bone, so pitted and stratified it looks like driftwood.

Given the amount of time on their hands and the necessity to keep said hands busy, as well as the almost-religious reverence with which the women are portrayed, these can only be examples of what I would bluntly call wank material. Now, the folks at the Bowers are too polite to say this, but the preponderance of images of women, mostly beautiful (within the limi-

tations of the individual artist), with a tiny bit of cleavage here or there. . . . Well, in a world before porn, even if the woman looks faintly like a smudged version of Emily Dickinson, it's pretty obvious what these represent.

The pieces most likely to remain with you afterward aren't the girls, but rather the two elaborate guillotines made by prisoners of war. While the human figures are blocky, stiff and inhuman even when pigmented, the 18th-century decapitation tool that became emblematic of the French Revolution looks like a children's toy straight out of *The Addams Family*. The tiny, 45-degree-angle blades are fully articulated and can drop easily on the figure lying face-down in its yolk. The tiny heads laying in the baskets are a sweet, grisly punctuation to an exhibit that's about the beauty that can come from destruction.

"SCRIMSHAW: THE ART AND CRAFT OF THE AMERICAN WHALER"

at Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600; www.bowers.org.

Open Tues.-Sun., 10 a.m.-4 p.m.

Through Sept. 30. \$12; students/seniors, \$9; children under 6, free.

TRENDZILLA

» VICKIE CHANG

Magnetic Nails?

Fashion's Night Out is upon us (and please, Californians, it's really just not the same here), and that means one thing for the lacquer fanatics out there: The special, limited-edition FNO releases from Chanel.

This year's collection has a denim theme, and to be honest, it's actually pretty snoozy when compared to the previous years' Jade and Les Khakis. Blue Rebel is a sort of midnight-dark denim, coco blue is a faded pale blue, and blue boy is somewhere in between those two.

Seeing as these FNO Chanel lacquers are supposed to be our barometer for what's really in style this coming fall/winter for nails, I'm pretty bored. These shades are all already on the market and just seem to echo other high-end brand predictions—see Dior's Blue Denim and last year's Chanel powder blue Riva. Meh. And on the other side of the spectrum of the nail thing, nail art is still very much in style, with DIY-ers continuing their domination of Tumblrs and blogs everywhere—the crazier, the pointer, the sparklier, the more fun, the better.

With 2010's crackle trend still rearing its ugly head, there's another nail trend from a few years ago on the resurgence: magnetic lacquer. Available in mostly metallics, you apply magnetic polish just like any other kind

of polish, except once you're done painting, you hold a special magnet over your nails to achieve a rippling effect. The magnetic particles in the lacquer form star shapes (or maybe asterisk shapes) or even stripes. The best part? If you mess up, just apply a new layer of polish and magnetize away again. Wait five minutes before applying your final top coat. The end result is a really fun, almost candy-like pattern with little effort.

The polish is currently available in eight colors, from fuschia to copper, and can be purchased online at LCNBoutique.com for \$9.90 each. The bad news is that you have to buy the magnets separately at \$19.90 apiece. Sorry.

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Pump Up the Volume

Foster the People's rise to fame was hard and fast. Now, the goal is to be timeless

BY CHRIS ZIEGLER

Let's start with probably one of the best birthdays Foster the People front man Mark Foster ever had. Now, of course, playing to tens of thousands of panting fans is just a normal day at work for him. And before there were tens of thousands of fans, there were always thousands or at least hundreds—in fact, there was only one show that didn't field the kind of pinch-me, Beatles-of-'64 freakout that has come to be the standard environment for Foster the People since the success of their first single, "Pumped Up Kicks," which went viral last year with Ebola-style ferocity.

That point in a band's career when your friends keep telling you to stick with it even though only a few people are coming out, with only those few kind words from random strangers keeping you from quitting in despair and dumping your dreams cheap on Craigslist? Foster the People got to skip all that. Thanks to equal parts magic-of-the-Internet and magic-of-songwriting, they've been over-the-top, buzz-band beloved since show No. 2—which was Foster's birthday.

"Really, our first show was the only show that wasn't like that," says Foster. "That was just in front of a bunch of our friends. I wrote 'Pumped Up Kicks' pretty early on—at the end of January or the beginning of February 2010, when we were just a few months into being a band. We played the Viper Room on my birthday, which is Feb. 29, and we were expecting it to . . . just be my birthday. We show up, and there's a line out the door. It's like, 'Oh, shit—we're not ready for this!' We thought it would just be this fun thing, and the room was packed. We grew fast—we had to!"

You can see something like that yourself, thanks to more Internet magic. The

official video for "Pumped Up Kicks" was filmed during Foster the People's January 2011 co-residency with Pacific Hurt at Detroit Bar, which is featured prominently between shots of Foster shouting, laughing and hammering at his fancy keyboard while kids in the front row dance like they don't even care that (at press time) 13 million people are gonna see them on YouTube.

By now, the single has gone platinum and is halfway to double platinum, and their recent debut album, *Torches*, made it to No. 1 on Billboard's Rock and Alternative charts, as well as reaching into the top 10 on Billboard's Top 200. Scientifically speaking, this is phenomenal—the kind of momentum-makes-more-momentum explosion usually reserved for hilarious pictures of cats. Sold-out shows are just business as usual for Foster the People, whose show this week at the Galaxy is (of course) sold out. Foster himself, however, has not yet accepted that there's any such thing as business as usual. He's working harder than ever.

"I've seen so many bands rise and fall," he says. "I've studied bands for a long time. I watched bands who were, at one point, the biggest band in the world, and two years later, no one cared. We're not established yet! We're moving quickly, and we've been received with open arms, and it's awesome, but we still need to deliver daily—the rug can get pulled out from you at any time when you stop making good music. I've been in LA for nine years, delivering pizzas and working terrible jobs. The other guys [Mark Pontius and Cubbie Fink] have, too. That helps—knowing the reality of the situation."

Despite a schedule that hovers between exhilarating and exhausting—in the 48 hours before our phone call, he

traveled between London, LA and Germany—Foster displays an admirable perspective and politeness. He even recently got to catch up with an old friend who used to text politely asking if Foster could come out to one of her shows, he says. Maybe you've heard of her—Katy Perry? Back in their younger days, they were just two struggling kids in LA, trying to make it. Now, they're . . . well, famous. Which is fine with Foster. But even with all the talk about hype and buzz, what he really wants is to be "timeless."

At the ad agency that was probably his best job before he was in Foster the People, his specialty was "epic"—the big songs that could kinda tug at a person, even if they were just for a commercial. (He laughs now, thinking of how his old friends at the agency are now getting requests for Foster the People-style music.) That's what his strength is, he says, and that's what he wants to put on the next album, which he's already thinking about. His band have come very far very fast, but he wants to make sure they don't disappear the same way.

"I have a strength in writing something that sticks with you," he says. "There just has to be a quality there—a depth people relate to, no matter how old they are or what time they're living in. Bob Dylan is amazing at that. In terms of timeless music, I think it's really about an emotion. If you can write a song that makes someone feel a certain way . . . it won't ever get old."

FOSTER THE PEOPLE'S "DO GOOD BUS LAUNCH PARTY"

at the Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.galaxytheater.com. Mon., 7 p.m. Sold out. All ages.

MENTALNOTES

» LILLEDESHAN BOSE

'Friday' Dancer Makes a Video

Oh, Rebecca Black. You're the gift that keeps on giving. Not only have you parlayed your "worst video on earth" fame via "Friday" into a Katy Perry cameo and a VMAs appearance, but you've also catapulted your awkward friends into the same kind of fame formerly reserved for Real Housewives and moms of multiple kids. Yes, Bennet "Benni" Cinkle—whom we've talked about before as "the brace-faced girl in pink who flails her arms awkwardly in the back of a convertible as Black sings epic lyrics such as 'Fun, fun/Think about fun/You know what it is'"—now has her own music video. And (surprise!) like Rebecca Black's earnest effort, "My Moment," it's a song with a positive teen message about bullying, believing in yourself and blah blah blah. You get the drift. Called "Can You See Me Now," Black's former Anaheim Hills schoolmate is just as heavily AutoTuned and, well, warbles just as badly as her cohort. Apparently, because of all the nastiness wrought by the "Friday" video, Cinkle was inspired to launch the That Girl In Pink Foundation, a nonprofit organization dedicated to raising awareness, involvement and donations for "causes that affect kids." *From a Sept. 1 Heard Mentality post.*

YOUNG THE GIANT ON PERKS OF FAME

A few days before Young the Giant's electric performance at the VMAs, we talked to the Irvine natives in LA. Having just flown in from Amsterdam on their European tour, they were probably too busy to be sitting around for interviews (there were meetings with MTV, private parties to play, fittings with jean companies and rehearsals to take in), but in their defense, Young the Giant were really accommodating and super-nice for the whole 30 minutes we could talk to them.

Some interview highlights:

Sameer Gadhia on Morrissey declaring his love for Young the Giant: "We go back and forth over email, which he just started using. Apparently, he used to only fax people. He's an eloquent guy—and dramatic—and we're really grateful he's on our side."

Bassist Payam Doostzadeh on performing at the VMAs: "When we lived here [in LA], we couldn't get shit, so it's cool to get back and do the VMAs and Hollywood Bowl." The band open for Incubus on their fall tour.

On being hard-partying rock stars: "It's hard to party when you're constantly jetlagged," says Doostzadeh. On their 22-day European tour, the band had one day off. "You want to go out and meet locals and go to bars, but you gotta wake up early and work and do press every day. Luckily, our work is primarily play." But there's also constant social networking to worry about: "Now, it's all about Tweeting every three seconds and reaching out to fans . . ."

"It's a culture of hyperexposure," drummer Francois Comtois finishes. *From an Aug. 31 post.*

LBOSE@OCWEEKLY.COM

BLOG ON » MUSIC HEARD MENTALITY

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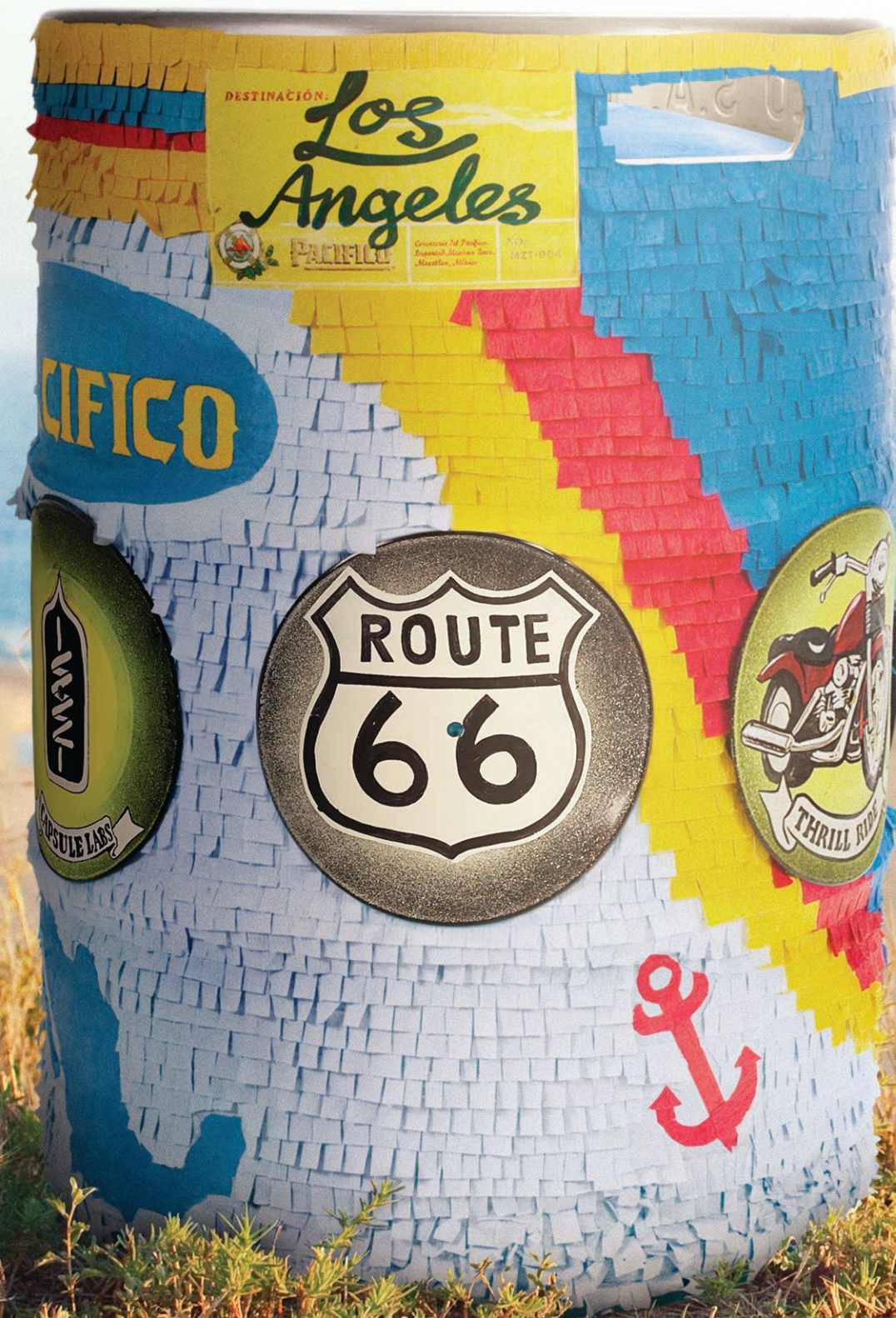
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Joy Formidable to the World

The Welsh band
come into their own
with a powerful debut
BY NED RAGGETT

Ritzzy Bryan, the singer/guitarist for Welsh band the Joy Formidable, speaks with a quick, quiet enthusiasm about the trio's work that seems to bely their reputation for huge-sounding, anthemic rock songs such as "Austere" and "Whirring." Then again, as she notes with a friendly laugh, when it comes to the details of the group's recorded work, there's a lot going on beneath the surface: "A lot of work goes into what we do in the studio—a lot of nuances, a lot of in-jokes! If you're listening to it on different systems, you're hearing different things," she says. "At the same time, the moment is captured because it was there, in our bedroom or in our studio. You can't get away from it, and you don't want to—it's part of the whole process of recording: free, claustrophobic and intense."

Bryan reviews the Joy Formidable's slightly circuitous route to their debut release, with earlier singles and an EP serving as a staggered introduction to the world. Combined with worldwide touring and an increasingly high-profile live reputation, it made their full-on debut, *The Big Roar*, one of the best releases of the year, as well as one of the most aptly named. Bryan's strong, unashamedly metal leanings on guitar was balanced out by the band's rhythm section of Rhyddian Dafydd and Matt Thomas, the result being a textured series of songs, as apt to entrance as to pound skulls.

"We always balance spontaneity and detail," says Bryan, "to where you get it sounding exactly how you want in your head. No sound or texture was taken lightly. We're not a power trio in the studio; you get a strict sound and raw aesthetic. . . . The experimentation that

recording brings—and trying to push that—is key. . . . When it comes to live shows, we're only limited by being three people. We don't want to replicate the album—so long as the intensity and emotive moment is captured. They sit happily together, as powerful as passionate as the other."

The Joy Formidable's return to the Detroit Bar on Sunday might be the last chance to see them on a smaller scale. Dave Grohl, a longtime fan of the group, has signed them up to open for the Foo Fighters later in the year. Even if they're still being a bit reintroduced to America

"We always balance spontaneity and detail to where you get it sounding exactly how you want in your head."

this time out, their home-country reputation is locked in; the group just came off a series of successful British shows, with festival appearances at Reading and Leeds.

And next after this year? Bryan says she's open to whatever might suggest itself to the band.

"We just started working with a harpist, doing a few tracks together, also dabbling a bit with a choir—it's great to hear songs lots and lots of different ways, with a full choral effect, a huge orchestra," she says. "We've met people, invited them to rehearsals, and it would be great to so some concerts together. We'd be cynical of any band who put too much thought into the direction of where their next album is going. We can already hear in the recordings that we're starting a different process. It's what you always want."

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LIVE IN CONCERT
OCTOBER 16 • ON SALE FRIDAY

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WITH SPECIAL GUESTS
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ON SALE FRIDAY!
OCTOBER 19

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rodale
NOVEMBER 20 YOST THEATER

Noah and the Whale
NOVEMBER 22 • ON SALE FRIDAY

SEPT 08 **NORTEC COLLECTIVE**
PRESENTED BY ANAHEIM
LOS AMIGOS INVISIBLES

SEPT 09 **LARRY HERNANDEZ**

SEPT 10 **HANSON**
WITH MEIKO

SEPT 11 **BLUE OCTOBER**
with special guest:
IAMDYNAMITE & ASHLEIGH STONE

SEPT 14 **SECRET CHIEF PRESENTS ANNA VEXA**
CD RELEASE SHOW

SEPT 16 **LED ZEP AGAIN**
WITH BONFIRE

SEPT 17 **LOS HURACANES DEL NORTE**

SEPT 30 **The WILDest Show on the Planet**
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FRIDAY SEPT 16TH

SHOW SATURDAYS
Felix Cartal
BLAKE MILLER // DANGERHOUSE
SATURDAY SEPT 17TH

SHOW SATURDAYS
Feetool
DJAERO
SATURDAY SEPT 24TH

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THU. SEP 8
SORROWS
THE CRAZY SQUEEZE
PICALO PETE

FRI. SEP 9
DAVILA 666
CHEAP TIME
THE ABIGAILS

SAT. SEP 10 - VOLCOM PRESENTS:
STRUNG OUT
DEATH BY STEREO.
(DONATE A PAIR OF JEANS AT THE DOOR AND GET IN FREE!)

SUN. SEP 11 - HAPPY 8-DAY BIRTHDAY
THE NEW FIDELITY
THE SECRET SIX

THU. SEP 15
RTX
(FEAT. JEN HERREMA OF ROYALTRUX / DRAG CITY)
WHITE HILLS, HEAVY CREAM

FRI. SEP 16
STAR/ANNA
AND THE LAUGHING DOGS

SAT. SEP 17
EDDIE SPAGHETTI
SEAN Y ZANDER

EVERY TUESDAY - KARAOKE
ALEXSBAR.COM FOR SHOW INFO
562.434.8292

COMMONWEALTH
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FULLERTON

THU SEP. 8 **JAY-P / ZEB1** HIP HOP
J-FRESH / REMARK

FRI SEP. 9 **SOUL HUSTLERS**
SWEET SOUL / FUNK & OLDIES / 6PM-9PM

SAT SEP. 10 **DJ RON SLEEZY**
TIMELESS CLASSICS & DANCEFLOOR HITS

SUN SEP. 11 **QUETZAL GUERRERO**
BOSSA NOVA / NEP SOUL / SAMBA SOUL

MON SEP. 12 **DJ 12AM SNACK**
GARAGE / FUNK 45'S / SOUL / REGGAE

TUE SEP. 13 **1992SDAYS** 90'S HIP HOP
DJ ONE TRACK MIND TO BRIT POP
VIDEO DECADE

WED SEP. 14 **LIGHTNING FLASH**
DUB / ROOTS REGGAE / ROCKSTEADY

FRI SEP. 16 **SIMPKO** ACOUSTIC REGGAE
6PM-9PM
112 E. COMMONWEALTH AVE. FULLERTON, CA 714.525.8888

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90'S HIP HOP, DANCEFLOOR CLASSICS & SOUL

SAT SEP. 10 **JOSH ONE**
TIMELESS CLASSICS & DANCEFLOOR HITS

SUN SEP. 11 **SIMPKO** ACOUSTIC REGGAE
3PM-7PM

MON SEP. 11 **DJ HOLLY RICH**
DEEP HOUSE RHYTHMS / 7PM-12AM

TUE SEP. 12 **HEADSHINE**
ACOUSTIC DUO / 8PM-11PM

WED SEP. 13 **THE ELECTONES**
LIVE SOUL JAZZ FUNK / 8PM-11PM

THU SEP. 14 **DJ THRIFTY LIPS**
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GEORGE HARTLINE AND THE HARMLESS DOVES

open for Tim Reynolds and TR3 at the Coach House, 33157 Camino Capistrano Rd., San Juan Capistrano, (949) 496-8930; www.thecoachhouse.com. Wed., 8 p.m. \$15. All ages.

George Hartline, an Orange-by-way-of-Alabama singer/songwriter, is a man on the grind. By night, we know him as the front man of the roots/rock ensemble the Harmless Doves, who released a solid self-titled debut EP this spring. By day, Hartline, an Iraq War veteran, hammers out real-estate litigation and is set to begin his final year at Chapman University School of Law. We talk to Hartline about finding time for school, work and music and how he crafts his sound.

OC Weekly: *Aside from playing music, you're going to law school and brokering real estate. Do you sleep?*

George Hartline: Yes, I sleep from time to time. I got into real estate when I first moved to California six years ago. Law school was a plan from way back that I finally decided to go for since the post-9/11 GI Bill came out. But music has always been my passion since I was a kid. I moved to California to play music, and my other activities just kind of fell into place.

Tell us about your time in the Armed Forces.

I was in the Marine Corps Reserve and did one tour in Iraq; I got out in 2008. It was intense. When I was in Iraq, I decided that if I could put up with war, I could follow my music dream, so I packed up and headed to California in 2005 after two weeks of being home [in Alabama]. That month, I met Steve Denning, my drummer.

The law stuff you're doing now—it looks like you're helping real-estate owners take on banks?

Well, yeah. I got my start as a residential real-estate agent with a local firm. When I got my broker's license, I went out on my own. In terms of taking on the banks, one example would be when I helped a client get back a big cash deposit when the bank, another broker and escrow company said it wouldn't happen. Otherwise, I don't just "take on" the banks. I work with them and with clients to find solutions.

What's on your recording radar?

We finished up our seven-song EP at 17th Street Recording Studio in Costa Mesa in May and released it in June on iTunes. We're looking at recording a full-length album, probably toward the end of the year.

Sound-wise, you wear your influences on your sleeve—Dave Matthews, U2, Counting Crows. What about your sound is all your own?

I usually say we are a rock/roots/blues/acoustic band. Lots of people hear "acoustic guitar" and "guy from the South" and automatically categorize it as country. Nothing wrong with that—country music is a great genre. I'm from Alabama, true, and Southern soul and blues are undeniably etched into my heart, which comes out in my music. However, we have band members from California, Las Vegas and Maryland, so it's a pretty eclectic mix, and everyone brings his own style to the arrangements.

Are you now writing with your band lineup in mind? How do songs come together?

It started where I would sketch out an acoustic song and they would translate it, but now [it's about how we] can create a song for the band's instrumentation. And there are a lot of songwriters in the band, actually. I have written the music and lyrics to most of what we play now, with the exception of co-writing with Jason Hensley on a couple, but Zach Pagter [lead guitar] and Paul Bouyear [bass] write, and we are starting to look at some collaborations in the songwriting.

HEY, ORANGE COUNTY / LONG BEACH MUSICIANS & BANDS! MAIL YOUR MUSIC, CONTACT INFO, HIGH-RES PHOTOS & IMPENDING SHOW DATES FOR POSSIBLE REVIEW TO: LOCALS ONLY, OC WEEKLY, 2975 RED HILL AVE., STE 150, COSTA MESA, CA 92626. OR EMAIL YOUR LINK TO: LOCALSONLY@OCWEEKLY.COM.

OCWEEKLY presents BEST OF 2011

NOMINATE READERS' POLL

Best of OC Weekly Readers' Poll Nomination going on Now! Nominate who you think is the Best of the Best in OC. The OC Weekly's Annual Readers' Poll gives Orange County residents the chance to sound off on who they think is the best in the county. Readers' Picks will be featured in the Best of 2011 issue that hits stands on October 13th. Make sure your top picks make the ballots. Nominations end on September 16th. (Must fill in 5 categories for ballot to be eligible.)

ARTS & CULTURE

Best Museum (Non-Art) _____
Best Visual Artist _____
Best Art Museum _____
Best Live Band _____
Best Punk Band _____
Best Indie Film Theater _____
Best Rock Band _____
Best Indie Band _____
Best DJ _____
Best Hip-Hop Act _____

DIVERSIONS

Best Ride at Disneyland _____
Best Golf Course _____
Best Nature Trail _____
Best Day Trip _____
Best Angels Player _____
Best Coach _____
Best Ducks Player _____
Best Beach in Orange County _____
Best College Player _____
Best Surf Spot _____
Best Gym _____
Best Farmers' Market _____

FOOD & RESTAURANTS

Best Taco _____
Best Mexican Restaurant _____
Best Restaurant _____
Best Sushi _____
Best Bagels _____
Best Waterfront Dining _____
Best Vietnamese Restaurant _____
Best Hamburger _____
Best Japanese Restaurant _____
Best Vegetarian/Vegan Restaurant _____
Best Italian Restaurant _____
Best Restaurant When Someone Else is Paying _____
Best Ice Cream _____

FOOD & RESTAURANTS (cont.)

Best Dessert _____
Best Chinese Restaurant _____
Best Thai Restaurant _____
Best New Restaurant _____
Best Coffee _____
Best Bakery _____
Best Brewery _____
Best Sunday Brunch _____
Best Deli _____
Best Middle Eastern Restaurant _____
Best Indian Restaurant _____
Best Cupcake _____
Best Burrito _____
Best Pho _____
Best Hot Dog _____
Best Pizza _____
Best Late-Night Dining _____
Best Seafood Restaurant _____
Best Coffeehouse _____
Best French Fries _____
Best Diner _____
Best Outdoor Dining _____

OC LIFE

Best Weathercaster _____
Best Blog _____
Best Radio Personality _____
Best Radio Station _____
Best Residential Neighborhood _____
Best Sportscaster _____
Best Newscaster _____
Best Politician _____
Best Downtown _____
Best Television Station _____
Best Hotel _____

BARS & NIGHTLIFE

Best Gay Bar _____

BARS & NIGHTLIFE (cont.)

Best Strip Joint _____
Best Venue for Live Music _____
Best Venue for Live Comedy _____
Best Club DJ _____
Best Punk-Rock Bar _____
Best Rock Club _____
Best Lounge _____
Best Dive Bar _____
Best Place to Pick Up a One-Night Stand _____
Best Signature Cocktail _____
Best Bar/Club Night _____
Best Place to Play Pool _____
Best Martini _____
Best Happy Hour _____
Best Dance Club _____
Best Beer Selection _____
Best Bartender _____
Best Pub _____
Best Sports Bar _____
Best Bar in Orange County _____
Best Margarita _____

SHOPS & WARES

Best Comic-Book Store _____
Best Vintage Store _____
Best Used Book Store _____
Best Way to Get a Pet _____
Best Liquor Store _____
Best Place to Get Pierced _____
Best Surf Shop _____
Best Record/CD Store _____
Best Sex Shop _____
Best Laser Hair Removal _____
Best Mall _____
Best Manicure/Pedicure _____
Best Spa _____
Best Tattoo Parlor _____

CREATE YOUR OWN CATEGORY:

Best: _____ Nominee: _____
(Category)

3 WAYS TO NOMINATE:

1. Online at www.bestofocweekly2011.com
2. Visit any of the 16 participating Chronic Tacos locations, www.eatchronictacos.com.
3. Mail this ballot to OC Weekly: OC WEEKLY READERS
2975 RED HILL AVE. STE. 150
COSTA MESA, CA 92626

SNAP TO NOMINATE



*Name _____

Phone _____

*E-Mail _____

*Required fields, must be filled out for ballot to count.

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Galaxy Concert Theatre

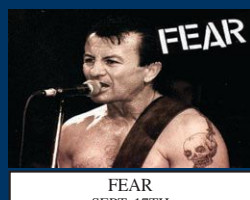
3503 S. HARBOR BLVD. | SANTA ANA, CA 92704
PH/CONCERT HOTLINE: (714) 957-0600 | galaxytheatre.com



AGENT ORANGE
SEPT. 10TH



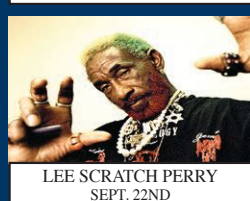
FOSTER THE PEOPLE
SEPT. 12TH



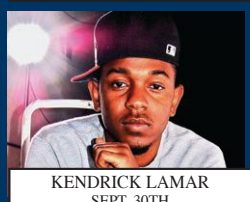
FEAR
SEPT. 17TH



EL GRAN SILENCIO
SEPT. 18TH



LEE SCRATCH PERRY
SEPT. 22ND



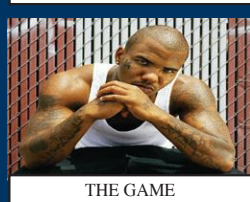
KENDRICK LAMAR
SEPT. 30TH



YOUNG DUBLINERS
SEPT. 23RD



BLIND PILOT
OCT. 1ST



THE GAME
OCT. 16TH

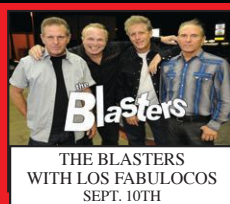
09/08 PEOPLE UNDER THE STAIRS
09/09 JUMPING JACK FLASH (TRIBUTE TO ROLLING STONES)
09/10 AGENT ORANGE PRIMER 55 SAINT DOG FROM KOTTONMOUTH KINGS
09/12 FOSTER THE PEOPLE
09/16 ATOMIC PUNKS
09/17 FEAR & THE DWARVES
09/18 EL GRAN SILENCIO MALACATES TREBOL SHOP & LA POBRESKA
09/22 LEE SCRATCH PERRY
09/23 YOUNG DUBLINERS
09/24 SOUTHERN ROCK EXPLOSION FEATURING SAM MORRISON BAND
09/30 KENDRICK LAMAR
10/01 BLIND PILOT
10/02 SAXON
10/08 ELECTRIC SIX & KITTEN THE ASTEROIDS GALAXY TOUR (CONSTELLATION ROOM)
10/12 MAD SIN
10/16 THE GAME & TOO SHORT
10/19 WEDNESDAY 13 & MICHAEL MONROE
10/22 ADRIAN BELEW WITH SPECIAL GUESTS THE STICKMAN (FEAT. TONY LEVIN & PAT MASTELOTTO)
10/24 HE'S MY BROTHER, SHE'S MY SISTER WITH THE MUMLERS AND AMANDA JO WILLIAMS (CONSTELLATION ROOM)
10/28 CUBENSIS (GRATEFUL DEAD TRIBUTE) MALE BONDING (CONSTELLATION ROOM)
10/29 DEAD MANS PARTY ANNUAL HALLOWEEN SHOW
11/13 BLACK LIPS
11/26 MAYHEM
12/23 BIG SEAN
02/19 DARK FUNERAL THE CONSTELLATION ROOM IS LOCATED INSIDE THE GALAXY THEATRE



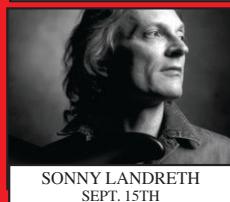
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33157 CAMINO CAPISTRANO, SAN JUAN CAPISTRANO myspace.com/thecoachhouse | thecoachhouse.com



THE BLASTERS
WITH LOS FABULOCOS
SEPT. 10TH



SONNY LANDRETH
SEPT. 15TH



MICHAEL GRIMM
WITH COREY CROWDER
SEPT. 21ST



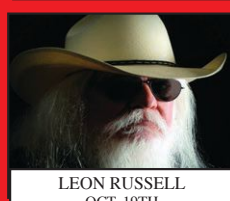
BASIA
SEPT. 27TH



KENNY WAYNE
SHEPHERD
SEPT. 30TH



PLAIN WHITE T'S
OCT. 6TH



LEON RUSSELL
OCT. 19TH



MELISSA MANCHESTER
OCT. 22ND



DIANNE SCHUUR
OCT. 23RD

09/09 MONTROSE
09/10 THE BLASTERS WITH LOS FABULOCOS
09/14 TIM RENYOLDS & TR3 AND MARCUS EATON
09/15 SONNY LANDRETH
09/16 MISSING PERSONS
09/17 CECILIO & KAPONO
09/18 KENNY LOGGINS
09/21 MICHAEL GRIMM (AMERICA'S GOT TALENT) COREY CROWDER
09/22 THE YARDBIRDS
09/23 WILD CHILD
09/24 OC'S FUNNIEST HOUSEWIVES
09/25 VIC DUNLAP BENEFIT COMEDY SHOW
09/27 BASIA PERFORMING CRUISING FOR A BRUISING PROMISES & TIME FOR TIDE
09/29 UFO
09/30 KENNY WAYNE SHEPHERD CASH'D OUT (#1 JOHNNY CASH TRIBUTE)
10/01 THE ZOMBIES
10/06 PLAIN WHITE T'S
10/07 BIG D AND THE KIDS TABLE & HAVE NOTS
10/08 CIRCA
10/09 2011 SOUTH COAST BATTLE OF THE BANDS
10/13 ACOUSTIC ALCHEMY
10/14 FOUNTAINS OF WAYNE
10/19 LEON RUSSELL & JENNY O
10/21 DREAD ZEPPELIN
10/22 MELISSA MANCHESTER (ACOUSTIC DUO)
10/23 DIANE SCHUUR
10/27 PAUL POUNDSTONE
10/28 THE LEMONHEADS "IT'S A SHAME ABOUT RAY"
10/29 GARY SINISE & THE LT. DAN BAND
10/30 ANVIL
11/03 TOAD THE WET SPROCKET
11/13 STRUNZ AND FARAH
11/17 ROBERT CRAY PLUS SPECIAL GUEST SHAWN JONES
11/25 THE TUBES
11/26 BERLIN
12/08 PETER MURPHY & SHE WANTS REVENGE
12/16 GARY HO HO HOEY
12/17 SHAWN COLVIN
12/22 CHRISTMAS TIME TOGETHER
12/31 NEW YEARS EVE WITH DADA
01/13 PAUL COTTON OF POCO
01/15 PAT TRAVERS
01/22 BLUES HARP BLOW OUT

concert*guide

this week

THURSDAY, SEPT. 8

ADRYON AND THE STONECUTTERS: Tantalum, 6272 E. Pacific Coast Hwy., Ste. A, Long Beach, 562-431-1414, tantalumrestaurant.com.
BLUE MACHINE: Live blues, 7-10:30 p.m. Iva Lee's, 555 N. El Camino Real, San Clemente, 949-361-2855, www.ivalaes.com.
DALE EARNHARDT JR. JR.: 9 p.m., \$5. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DEATHFACE; KELLEY DEAN: Pation Stage at the Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
DEREK BORDEAUX: \$5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
DJ MA'AM: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
JUST THE 2 OF US: 6:30-10 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.
KELLY RAE BAND: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
KENDRICK LAMAR: 7 p.m., \$25-\$30. The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
KINGS OF LEON; BAND OF HORSES: Verizon Wireless Amphitheater, 8808 Irvine Center Dr., Irvine, 949-855-8095.
PEOPLE UNDER THE STAIRS: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
RON KOBAYASHI TRIO: 6:30 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, 949-721-1222, bistango.com.
THE SAPS: Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.
SORROWS; THE CRAZY SQUEEZE; PICALO PETE: Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.
TEN FOOT POLE; THE PEGS: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

FRIDAY, SEPT. 9

CALIFORNIA CELTS: Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.
DIY MUSIC & FASHION FESTIVAL: 7 p.m., \$10-\$12. The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DENGUE FEVER: 7 p.m. Fingerprints Music, 420 E. Fourth St., Long Beach, 562-433-4996, www.fingerprintsmusic.com.
DIRTY LITTLE SECRETS BURLESQUE: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
THE DREAMING: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
ETHANZ RIDE; BATTALION OF SAINTS: The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafealive.com/lb/lb.htm.
FEED THE KITTY: Silky Sullivan's, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silkyullivans.com.
GABE SORIANO: The Gypsy Den, 125 N. Broadway Ave., Santa Ana, 714-835-8840, www.gypsyden.com.
GET SCARED; DR. ACULA; GIRL ON FIRE: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
JUPITER IGNITION: diPiazas, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazas.com.
KENNY SARA & THE SOUNDS OF NEW ORLEANS: 7 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.
KUCI DJS: 11:30 a.m.-2:30 p.m., free. The Lab, 2930 Bristol St., Costa Mesa, www.thelab.com.
THE MIDS: 8:30 p.m. Marlin Bar & Grill, 16651 Gothard St., Huntington Beach, 714-842-5587, marlinbarhb.com.
MIKE HAMILTON: The White House, 340 S. Coast Hwy., Laguna Beach.

PRESENTS

Slightly Stoopid

THE SEEDLESS SUMMER

2011 TOUR

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REBELUTION
SHWAYZE & CISCO**

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15 02

CITY NATIONAL GROVE OF ANAHEIM

714.712.2700 2200 E. Katella Ave. citynationalgroveofanaheim.com

DOOM
with **AS I AM** & **PONY KILLER**
Saturday, September 10

The SPIZMATIKS
Saturday, September 17

BUSH
SPECIAL GUEST **FILTER**
Wednesday, September 28

NEVER SHOUT NEVER
A ROCKET TO THE MOON
FAKE PROBLEMS
CARTER LULSEY
Friday, September 30

NORM MACDONALD
Saturday, October 1

INSANE CLOWN POSSE
Friday, October 7

DON'T STOP BELIEVIN'
A Tribute to Journey
Queen Nation
A Tribute to the Music of Queen
Saturday, October 8

BENISE
THE SPANISH GUITAR
Monday, October 10

BULLET FOR MY VALENTINE
with **ESCAPE THE FATE** & **BLACK TIDE**
Tuesday, October 11

THE AUSTRALIAN PINK FLOYD SHOW
WORLD TOUR 2011 PINK FLOYD'S GREATEST HITS
"OVER 3 MILLION TICKETS SOLD WORLDWIDE"
Friday, October 14

Air Supply
Saturday, October 15

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Sunday, October 16

LINDSEY BUCKINGHAM
SEEDS WE SOW tour
Monday, October 17

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Friday, October 21

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Thursday, November 10

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THE KILLS
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with special guests **BIG GIGANTIC** and **AMP LIVE**
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SEPTEMBER 24 • HOLLYWOOD PALLADIUM

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Video OF THE Week



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concert*guide

MONTROSE: Coach House, 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

NEARVANA; EVERLONG; LONGVIEW: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

RANCID: 8 p.m. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.

RICHARD ELLIOTT: Hyatt Regency Newport Beach, 1107 Jamboree Rd., Newport Beach, 949-729-1234, www.newportbeach.hyatt.com.

RON SNYDER: Paradise, 1800 E. Broadway, Long Beach, 562-590-8773, paradisepianobar.com.

UPSTREAM: 8 p.m. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

SATURDAY, SEPT. 10

AGENT ORANGE; PRIMER 55; SAINT DOG: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.

THE BROOK LEE CATASTROPHE: The Gypsy Den, 125 N. Broadway Ave., Santa Ana, 714-835-8840, www.gypsypsyden.com.

CHAIN REACTION: Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

DJ LITO: 9 p.m. Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.

DOWN; IN SOLITUDE: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.grove-of-anaheim.com.

ELIZABETH LAMERS: 8 p.m. Hotel Laguna, 425 S. Coast Hwy., Laguna Beach, 949-715-0713, www.lagunabeachlive.org.

GRAND JUNCTION: 8:30 p.m. The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

THE GYPSY DOLLS: Silky Sullivan's, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silky.sullivan.com.

HANSON: 9 p.m. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

JACK'S SIXTH SHOW: Sponsored by JACK FM 93.1, 3 p.m., \$25-\$125. Verizon Wireless Amphitheater, 8808 Irvine Center Dr., Irvine, 949-855-8095.

KENNY SARA & THE SOUNDS OF NEW ORLEANS: 7 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.

MIKE HAMILTON: 6 p.m. Ruby's Diner and Streamliner Lounge, 186 N. Atchison St., Orange.

MUCKIDS: 10 a.m., \$5-\$10. Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, 714-738-6595, www.themuck.org.

NO BRAGGING RIGHTS; IT PREVAILS; WE ARE DEFIANCE: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

REGGAE BRUNCH: 9 a.m., \$12.95-\$24.95. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

RON KOBAYASHI TRIO: 8 p.m., free. Bistango, 19100 Von Karman Ave., Irvine, 949-752-5222, www.bistango.com.

STRANGEWAYS: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

STRUNG OUT; DEATH BY STEREO: 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbars.com.

THE VIBRATORS; DISGUSTER; GALWAY HOOKER: The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafelive.com/lb.htm.

WHOOIGANS: Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.

ZEKE; JOE BUCK YOURSELF: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

SUNDAY, SEPT. 11

BIG FAT STEVE BAND: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

COREY EDWARDS: The International Coffee House, 1015 Imperial Hwy., Brea, 714-671-7803.

GOSPEL BRUNCH: 10 a.m. & 1 p.m., \$16.50-\$36. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

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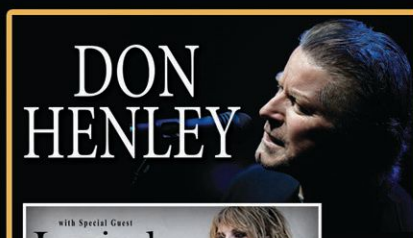
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SEPTEMBER 14



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SEPTEMBER 17



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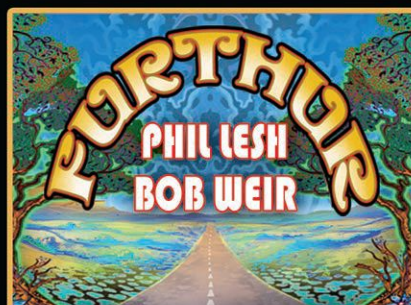
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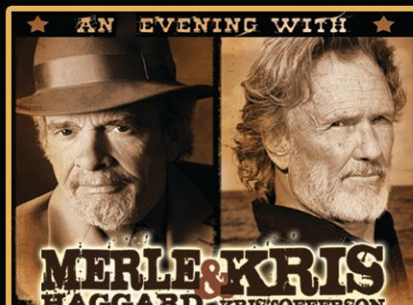
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OCTOBER 14



concert*guide

THE HEXATONES; GHOST TOWN HANGMEN:

The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafealive.com/lb/lb.htm.

THE JOY FORMIDABLE: Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

LIVE BANDS: 4:30 p.m. Pierce Street Annex, 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com.

LOVE-HOPE-CITY: 10:30 a.m., free. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

MISSILES OF OCTOBER: 4 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

THE NEW FIDELITY: 9 p.m., \$5. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexbar.com.

NEW ORLEANS BARBEQUE: 1 p.m., \$30. Grand Romance River Boat, 200 Aquarium Way, Dock No. 4, Long Beach.

POLYNESIAN NIGHT AT THE REEF: 4 p.m., free. Reef Lounge on the Water, 880 Harbor Scenic Dr., Long Beach, 562-435-8013, www.reefrestaurant.com.

REGGAE AT THE BEACH: 3 p.m., \$10. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, 562-592-1321, www.donthebeachcomber.com.

SGT. PEPPERS: Beatles tribute, 8 a.m. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

TRADITIONAL IRISH SESSION; INGLOUS TARANTINOS: 10 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.

MONDAY, SEPT. 12

CALIFORNIA CONDORS: 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

CEREBELLION: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

CPO: Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.

DJ ESER: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

DJ SOULESS: 8 p.m., free. Back Alley Bar & Grill, 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032.

POUL PEDERSON: 7 p.m. Renaissance Dana Point, 24701 Del Prado Ave., Dana Point, 949-661-6003, www.renaissance-danapoint.com.

RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.

SHAUN HAGUE: 9 p.m., free. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, 310-372-0035, www.saintrocke.com.

TUESDAY, SEPT. 13

DAMON DAGGER; COREY COTTRELL; RICKY SMALL: The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafealive.com/lb/lb.htm.

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

EISLEY; MARKSMEN; CHRISTIE DUPREE: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

GEORGE FRYER: Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.

THE HORRORS: Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

LE GRAND BARR: 6:30 p.m. Savannah Chophouse, 32441 St. of the Golden Lantern, Laguna Niguel, 949-493-7107, savannahchophouse.net.

1 TRACK MIND; DJ BOBBY SOUL: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.

PHIL SHANE: 7 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com.

SONGWRITER'S SHOWCASE: Hosted by Christina Dietz, 8-11 p.m., free. Blue Laguna, 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com.

WRECK & SOW: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

WEDNESDAY, SEPT. 14

DAN LEFLER AND THE DANIMALS: 7:30 p.m. Renaissance Dana Point, 24701 Del Prado Ave., Dana Point, 949-661-6003, www.renaissance-danapoint.com.

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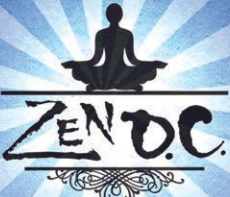
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concert*guide

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

DJ ALMIGHTY NECTAR: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

THE ELVIS SHOW: 8 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, 714-469-1879, www.myspace.com/thecontinentalroom.

LE GRAND BARR: 6:30 p.m. Savannah Chophouse, 32441 St. of the Golden Lantern, Laguna Niguel, 949-493-7107, savannahchophouse.net.

THE LIFTED GIFTED; SEVIDEMIC; GLIMPSE TRIO: The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafelive.com/lb.htm.

MIKE HAMILTON: The White House, 340 S. Coast Hwy., Laguna Beach.

MUCKENTELLERS: 7 p.m., \$5. Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, 714-738-6595, www.themuck.org.

RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.

ROD FRIAS: 7 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.

SILENT COMEDY; JERAMIAH RED; KOPECKY FAMILY BAND: 10 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, 714-469-1879, www.myspace.com/thecontinentalroom.

TARTAR CONTROL: Doll Hut, 107 S. Adams St., Anaheim, 714-533-1286, www.dollhut.info.

TIM REYNOLDS; TR3: Coach House, 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

VIERNES: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.

WALTER MOLINA: 7 p.m., free. Utopia, 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net.

THURSDAY, SEPT. 15

ADRYON AND THE STONECUTTERS: Tantalum, 6272 E. Pacific Coast Hwy., Ste. A, Long Beach, 562-431-1414, tantalumrestaurant.com.

ASESINO: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

BLUE MACHINE: Live blues, 7-10:30 p.m. Iva Lee's, 555 N. El Camino Real, San Clemente, 949-361-2855, www.ivalaes.com.

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

DEREK BORDEAUX: \$5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

DJ ALDO & ANGEL: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

JUST THE 2 OF US: 6:30-10 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, rbjazzkitchen.com.

KITTIE; DIAMOND PLATE: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

MOONSVILLE COLLECTIVE; TW HILL: 9 p.m., \$6. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

RON KOBAYASHI TRIO: 6:30 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, 949-721-1222, bistango.com.

RTX; WHITE HILLS; HEAVY CREAM: Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbars.com.

SONNY LANDRETH: Coach House, 33157 Camino Capistrano, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

THE2: Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.

2UP; UPSILON ACRUX; INNERDS: 6 p.m., \$4. Paper Crown Studio, 119 N. Bush St., Santa Ana.

upcoming

SEPTEMBER

ALLENSWORTH: Sun., Sept. 18. Commonwealth Lounge & Grill.

AMERICAN BLOOMERS: Sat., Sept. 24. The Gypsy Den.

AMERICAN MADE: Fri., Sept. 23, 8:30 p.m. The Swallow's Inn.

THE AMERICAN WAKE: Sat., Sept. 17. Auld Dubliner.

ATOMIC PUNKS: Fri., Sept. 16. Galaxy Concert Theatre.

AUTO BODY EXPERIENCE: Wed., Sept. 28. The Pike Restaurant & Bar.

BACON BROTHERS: Fri., Sept. 30, 8 p.m., \$40-\$60. Cerritos Center.

BASIA: Tue., Sept. 27. Coach House.

BASTARD SUNS: Thu., Sept. 29. The Slidebar Rock-N-Roll Kitchen.

THE BEST OF THE WEST: Fri., Sept. 16, 8 p.m., \$10 presale. Tiki Bar.

BRAD LEWIS: Fri., Sept. 16. The Gypsy Den.

BRAIDS; PEPPER RABBIT: Wed., Sept. 28. Detroit Bar.

BRIAN MANTZ: Sun., Sept. 25, 6 p.m. Kobe Japanese Steak House.

BUDDY GUY: Fri., Sept. 23. City National Grove of Anaheim.

BUSH; CHEVELLE: Wed., Sept. 28. City National Grove of Anaheim.

CECILIO & KAPONO: Sat., Sept. 17. Coach House.

CHRISTOPHER CROSS: Fri., Sept. 16. Hyatt Regency Newport Beach.

CINDERELLA: Fri., Sept. 23. House of Blues.

CLAREMONT VODOO SOCIETY: Fri., Sept. 16. The Gypsy Den.

COREY JOSEPH: Mon., Sept. 19. Auld Dubliner.

THE CREEPERS: Thu., Sept. 29. Auld Dubliner.

DELMOS WADE: Fri., Sept. 23, 8 p.m. Kobe Japanese Steak House.

DEVIL DOLL: Fri., Sept. 16. The Slidebar Rock-N-Roll Kitchen.

DJ EPISODE: Fri., Sept. 16. Commonwealth Lounge.

DJ FRANKIE BONES: Tue., Sept. 20, 9 p.m., \$5. Detroit Bar.

DJ JOSH ONE: Sat., Sept. 17. Commonwealth Lounge & Grill.

DJ MAD MAXX: Wed., Sept. 21. The Pike Restaurant & Bar.

DJ SWAMP: Thu., Sept. 22. The Slidebar Rock-N-Roll Kitchen.

ECHO LOVE CHAMBER: Fri., Sept. 30. Silky Sullivan's.

80 PROOF: Sun., Sept. 18. Commonwealth Lounge.

EPICENTER ROCK FESTIVAL, FEATURING LIMP BIZKIT; STAINED; FIVE FINGER DEATH PUNCH; BUCKCHERRY: Sat., Sept. 24. Verizon Wireless Amphitheater.

FAN HALEN: Tue., Sept. 20. The Slidebar Rock-N-Roll Kitchen.

FAR WEST: Sat., Sept. 24. The Pike Restaurant & Bar.

GAMBLER & THE THIEF; DUST OF THE SAINTS: Fri., Sept. 23. The Gypsy Den.

GLORIOUS DRUNK: Tue., Sept. 20. The Pike Restaurant & Bar.

GRAVE; BLOOD RED THRONE; PATHOLOGY: Tue., Sept. 20. Chain Reaction.

THE GREAT COMMISSION; TO SPEAK OF WOLVES; AS HELL RETREATS: Sun., Sept. 18. Chain Reaction.

(HED) P.E.: Thu., Sept. 29. The Yost Theater.

HELLO SEAHORSE: Fri., Sept. 16. Detroit Bar.

IGNITE; THE DARLINGS: Fri., Sept. 23. The Slidebar Rock-N-Roll Kitchen.

JASON HEATH & THE GREEDY SOULS: Tue., Sept. 27. The Pike Restaurant & Bar.

JEFF KASHIWA: A benefit concert for Long Beach nonprofit Jazz Angels, Sat., Sept. 24. Cal State Long Beach.

JIMI NELSON & THE DRIFTING COWBOYS: Sat., Sept. 17. The Swallow's Inn.

KEN O'MALLEY: Fri., Sept. 16. Auld Dubliner.

KELLY THOMAS MEMORIAL CONCERT AND CANNED-FOOD DRIVE: Sat., Sept. 17. Downtown Fullerton Plaza.

KENNY LOGGINS: Sun., Sept. 18. Coach House.

KURT VILE AND THE VIOLATORS; RTX: Thu., Sept. 22. Detroit Bar.

LUCY WOODWARD: Thu., Sept. 22. Cerritos Center.

THE MANHATTAN TRANSFER: Fri., Sept. 30. Hyatt Regency Newport Beach.

MATT MAHER: Thu., Sept. 22. City National Grove of Anaheim.

ME FOR YOU: Fri., Sept. 16; Wed., Sept. 21, 8:30 p.m. The Gypsy Den.

MIAMI HORROR: Sat., Sept. 24. Detroit Bar.

MICHAEL KAESHAMMER: Fri., Sept. 23. Cerritos Center.

MINT CONDITION: Sun., Sept. 18. City National Grove of Anaheim.

NEVER SHOUT NEVER; FAKE PROBLEMS; CARTER HULSEY: Fri., Sept. 30. City National Grove of Anaheim.

NO MORE SAINTS; AMERICAN JIHAD; DEFECTS: Fri., Sept. 23. Max's Steiner.

OC VERTIGO: Sun., Sept. 25, 2:30 p.m. The Swallow's Inn.

PARKAIMOON: Fri., Sept. 23. Silky Sullivan's.

concert*guide

PATTY BOOKER: Thu., Sept. 29. The Swallow's Inn.

PERIPHERY; THE HUMAN ABSTRACT; TEXTURES; CONTORTIONIST: Fri., Sept. 16. Chain Reaction.

POLAR BEAR CLUB; FIREWORKS; BALANCE AND COMPOSURE: Wed., Sept. 21. Chain Reaction.

QUEENSRYCHE: Wed., Sept. 28. House of Blues.

RYAN BRADLEY: Fri., Sept. 23. The Pike Restaurant & Bar.

SAM MORRISON BAND: Sat., Sept. 24. Galaxy Concert Theatre.

SARAH CHANG PLAYS MENDELSSOHN: Thu., Sept. 22. The Westin South Coast Plaza Hotel.

SEAN HAYES: Wed., Sept. 21. Detroit Bar.

SHOOKUPS: Fri., Sept. 30. The Pike Restaurant & Bar.

SLIGHTLY STOOPID; REBELUTION; SHWAYZE; CISCO: Sat., Sept. 17. Verizon Wireless Amphitheater.

THE SPAZMATICS: Sat., Sept. 17. City National Grove of Anaheim.

SQUEEZE BOX: Sat., Sept. 24. Silky Sullivan's.

STAR ANNA & THE LAUGHING DOGS: Fri., Sept. 16. Alex's Bar.

STEVE EARLE; ALLISON MOORER: Mon., Sept. 26. House of Blues.

THE STITCHES; TINGLERZ; SMOGTOWN: Fri., Sept. 16. The Juke Joint.

SUNDREE MUSIC GROUP: Sun., Sept. 18. The Blue Cafe.

SWING SHIFT: Mon., Sept. 19. The Swallow's Inn.

TIJUANA DOGS: Sun., Sept. 18. The Swallow's Inn.

THE TWITCH: Mon., Sept. 19. diPiazzas.

2MEX: Thu., Sept. 22. The Slidebar Rock-N-Roll Kitchen.

UFO: Thu., Sept. 29. Coach House.

UPSTREAM: Fri., Sept. 30, 8 p.m. Kobe Japanese Steak House.

WILD CHILD: Fri., Sept. 23. Coach House.

WOVEN HARMONY ROBERT BLUESTONE: Thu., Sept. 29. Soka University.

THE YARDBIRDS: Thu., Sept. 22. Coach House.

YOUNG DUBLINERS: Fri., Sept. 23. Galaxy Concert Theatre.

classical

RAY CHEN: Wed., Sept. 14. Cerritos Center, 12700 Center Court Dr., Cerritos, 800-300-4345.

club*guide

rock

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.myspace.com/theanarchylibrary. **Thu:** 9 p.m., '80s Thursday, DJs spinning your favorite '80s tunes, free. **Fri:** 9 p.m., Friday Night Holocaust, Anarchy DJs spinning punk rock and '80s new wave, free. **Tue:** 8 p.m., \$2 Tuesdays, two-buck drink specials!

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032. **Thu:** 9 p.m., '80s Enough, free. **Tue:** 10 p.m., Dig, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Mon:** 9-11:30 p.m., Local Music Monday.

THE CELLAR: 201 E. Broadway, Long Beach, 562-495-9000, thecellarlb.com. **Wed:** 8 p.m., Long Beach Experiment, playing indie, folk, rock and experimental, \$5.

DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.dollhut.info. **Wed:** 9 p.m., Hump Night, free.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Wed:** 8 p.m., Live Music, with Lars, free.

MARINE ROOM TAVERN: 214 Ocean Ave., Laguna Beach, 949-494-3027. **Tue:** 8 p.m., Beth Fitchet Wood Songwriters Showcase, free.

OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Sun:** 3:30 p.m., Roach's Corner, free.

PERQS: 117 Main St., Huntington Beach, 714-960-9996, perqs.com. **Fri-Sat:** 9 p.m., Live Band, free.

QUE SERA: 1923 E. Seventh St., Long Beach, 562-599-6170, www.thequesera.com. **Mon:** 9 p.m., Manic Monday With Miss Blatz, \$5.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

TIA JUANA'S LONG BAR & GRILL: 1700 Placentia Ave., Costa Mesa, 949-270-6262, tikibaroc.com. **Tue:** 7 p.m., Rock Band Tuesdays, free.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Thu:** 9 p.m., Sonic Mayhem. **Fri:** 7 p.m., Ashes to Funk.

jazz

BRIX WINES: 16635 Pacific Coast Hwy., Sunset Beach, 866-357-2749, www.brix4wine.com. **Wed, Fri-Sun:** 8 p.m., Live Band.

BRUSSELS BISTRO: 222 Forest Ave., Laguna Beach, 949-376-7955, www.brusselsbistro.com. **Tue:** 7 p.m., Jennifer Hart & Llew Matthews, free. **Wed:** 8 p.m., Dave Goldberg & Duane Allen Trio.

THE CELLAR: 201 E. Broadway, Long Beach, 562-495-9000, thecellarlb.com. **Fri:** 7 p.m., Friday Funk, \$10.

THE OLDE SHIP: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamersjazz.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

BACCHUS' SECRET CELLAR: 6735 Quail Hill Pkwy., Irvine, 949-502-4600, www.bacchussecretcellar.com. **Thu-Sat:** 6:30 p.m., Live Music.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564. **Mon:** 8 p.m., Blues Jam, hosted by Joey Joel, free.

PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.myspace.com/pukabar. **Sun:** 5 p.m., Pro Blues & Rock Jam, free.

STAR PARTY CRUISES: 140 Marina Dr., Long Beach, 562-799-7000, www.reggaeboat.com. **Fri:** 7:30 p.m., Blues Cruise, live blues band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, \$20, 21+.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, \$10.

CANTINA LOUNGE: 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantilounge.com. **Fri:** 10 p.m., Club Encore, \$10. **Sat:** 10 p.m., Club Trio, \$10.

THE EXECUTIVE SUITE: 3428 E. Pacific Coast Hwy., Long Beach, 562-597-3884. **Fri:** 9 p.m., Boy's Room, hosted by TigerHeat and POPplanet, \$6.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, \$5.



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OC WEEKLY

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club*guide

HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, \$10. **Sun:** 9 p.m., Cirque.

HULLY GULLY: 9559 E. Imperial Hwy., Downey, 562-688-8128, www.hullygully.net. **Wed, Fri-Sat:** 8 p.m., '80s Club Addiction, two rooms of nonstop flashbacks and free glow bracelets, \$5.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.

RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Tipsy Tuesday.

SHARK CLUB: 841 Baker St., Costa Mesa, 714-751-6428, sharkclub.com. **Sat:** 9 p.m., Scene Saturdays, pop, rock, hip-hop and breakbeats.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Sat:** 8 p.m., Spazmatics Saturdays, \$10.

TIA JUANA'S LONG BAR & GRILL: 14988 Sand Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.com. **Thu:** 9 p.m., Club Forbidden, \$10. **Sat:** 9 p.m., Casa De Tequila, \$10.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, thegaslamprestaurant.com. **Tue:** 5 p.m., Live Country Music, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, hamburgermaryslb.com. **Sat:** 2 p.m., Line Dancing Mania, \$10.

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, \$5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Wed:** 5-9 p.m., Country Line Dancing.

reggae

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.myspace.com/theanarchylibrary. **Wed:** 8 p.m., Reggae and Ska Wednesday Nights, free.

MOZAMBIQUE: 1740 S. Pacific Coast Hwy., Laguna Beach, 949-715-7777, www.mozambiqueoc.com. **Sun:** 7 p.m., Reggae Sundays, free.

OCEANS SUSHI & OYSTER LOUNGE: 6041 Bolsa Ave., Huntington Beach, 714-901-5055, www.oceanssushi.com. **Sat:** 9:30 p.m., Reggae OC, with DJ JFX, \$5.

PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.myspace.com/pukabar. **Tue:** 9 p.m., Rasta Tuesday, roots, rock and reggae, free.

STAR PARTY CRUISES: 140 Marina Dr., Long Beach, 562-799-7000, www.reggaeboat.com. **Sat:** 6:30 p.m.; **Sun:** 12:30 p.m., Reggae Cruise, live reggae band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, \$45, 21+.

dj

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.myspace.com/theanarchylibrary. **Sun:** 8 p.m., \$3 Sundays, DJs playing '60s garage, '70s punk, '80s new wave, '90s indie, free.

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Mon:** 9 p.m., Playlist Pop! Bring your iPod, free. **Tue:** 10 p.m., Solid State, free.

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032. **Mon:** 8 p.m., DJ Souless, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.

BOWL MOR LANES: 2405 Park Ave., Tustin, 714-258-2695, bowlmor.com/orangecounty/home.php. **Mon:** 9 p.m.-1 a.m., Monday Night Strike, \$17.

CHATEAUX LOUNGE: 18912 McArthur Blvd., Irvine, 949-833-1900, chateauxlounge.com. **Thu-Fri:** 9 p.m., Groove.

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Commonwealth Ave., Fullerton, 714-525-8888,
www.commonwealthlounge.com. **Thu:** 5 p.m.,
Ladies' Night, with DJ Cocoe, free. **Sat:** 9 p.m.,
DJ Lito.

FLIGHT BISTRO: 8082 Adams Ave., Huntington
Beach, 714-374-8300, www.flightoc.com. **Fri:** 9 p.m.,
Fresh Fridays. **Sat:** 9 p.m., Flight Saturdays.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast
Hwy., Ste. 113, Huntington Beach, 714-536-2422,
www.gallagherpub.com. **Thu:** 9 p.m., DJ Richard
Wayne, free.

HAMBURGER MARY'S: 740 E. Broadway, Long
Beach, 562-436-7900, hamburgermaryslb.com. **Fri:**
Boybar. **Sat:** Club Fuzz.

HURRICANES BAR & GRILL: 200 Main St.,
Huntington Beach, 714-374-0500, hurricanesbargrill.
com. **Thu:** 9 p.m., DJ Dime, free. **Fri:** 9 p.m., DJ
Curse, \$5. **Sat:** 9 p.m., DJ Justin, \$5. **Wed:** 9 p.m.,
DJ Gil, free.

ICE BAR: 49 S. Pine Ave., Long Beach, 562-495-8200,
www.icelb.com. **Sat:** 9 p.m., Ice Lounge Saturdays.

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long
Beach, 562-432-8700, www.kavikas.com. **Fri:** 9 p.m.,
After Dark Ultra Lounge, free.

KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa,
714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m.,
DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:**
9 p.m., DJs Jon & Edwin, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944,
www.lacaverestaurant.com. **Wed:** 10 p.m., The
Underground Lounge, free.

LANDMARK: 3520 E. Coast Hwy., Corona Del Mar,
949-675-5556. **Thu-Sat:** 10 p.m., After Dinner DJ.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim,
562-494-7564. **Wed:** 8 p.m., DJ Dizzy vs. the Beer
Barons, free.

MAITAI BAR: 97 Aquarium Way, Long Beach,
562-435-1200, maitaibar.com. **Fri:** 9:30 p.m., Thank
Goose It's Friday. **Sat:** 9:30 p.m., House Party.

MEMPHIS AT THE SANTORA: 201 N. Broadway,
Santa Ana, 714-564-1064, santora.memphiscafe.
com. **Fri:** 10 p.m., Downtown Sound, local DJs spin
rock, funk, soul, country and everything in between.
Wed: 8 p.m., Dinner With Dave, free.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa
Mesa, 714-432-7685, www.memphiscafe.com. **Thu:**
10 p.m., University of Groove, free. **Fri:** 10 p.m.,
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and house. **Sat:** 10 p.m., White Collar, Ben Danger
and guest playing an eclectic collection of electro-
dance anthems. **Wed:** 10 p.m., EssenChill, DJ Danny
Love spins as you drink and munch.

MOSUN/CLUB M: 680 S. Coast Hwy., Laguna Beach,
949-497-5646, www.mosunclubm.com. **Fri:** 9 p.m.,
Club Rhythm, \$10.

OCEAN AVENUE RESTAURANT AND BREWERY:
237 Ocean Ave., Laguna Beach, 949-497-3381, www.
oceanbrewing.com. **Fri, Sat:** 9:30 p.m., DJ Nights.
Tue: 9:30 p.m., Throwback Tuesdays.

ORIGINAL MIKE'S: 100 S. Main St., Santa Ana,
714-550-7764, www.originalmikes.com. **Thu:** 9 p.m.,
College Night, bike night and cigar club, free.

PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-
2660, www.proofbar.com. **Sun:** 9 p.m., Wreck
Hall, free.

QUE SERA: 1923 E. Seventh St., Long Beach, 562-599-
6170, www.thequesera.com. **Sun:** 9 p.m., Steak 'N
Eggs, \$5.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach,
562-495-1111, www.sevillanightclub.com. **Thu:**
Mecca, 18+, \$5; \$15 after 10 p.m. **Fri:** 9 p.m., Spot.
Sat: 9 p.m., Saturdays Belong to Sevilla, 21+.

SHARKEEZ: 211 Main St., Huntington Beach,
714-960-5282, sharkeez.net. **Tue:** 9 p.m.,
99 Tuesdays, '90s-themed party, free.

THE SKY ROOM: 40 S. Locust Ave., Long Beach,
562-983-2703, www.theskyroom.com. **Sat:** 6 p.m.,
Up Lounge.

SUTRA OC: 1870 Harbor Blvd., Ste. 200, Costa Mesa,
949-722-7103, www.sutraoc.com. **Fri:** Sutra Friday.

TAPAS: 4253 Martingale Way, Newport Beach,
949-756-8194, www.tapasflavorsofspain.com. **Tue:**
9:30 p.m., Focus Tuesdays, \$15.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-270-
6262, tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum &
Bass, free.

WOODY'S WHARF: 2318 Newport Blvd., Newport
Beach, 949-675-0474, woodyswharf.com. **Thu:** 1
0 p.m., Action Thursdays, free.

drag

RIPPLES: 5101 E. Ocean Blvd., Long Beach,
562-433-0357, www.clubripples.com. **Thu:** 8 p.m.,
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Alternative Saturday. **Sun:** 11 p.m., El Chamber.
Wed: 9 p.m., Splash.

HULLY GULLY: 9559 E. Imperial Hwy., Downey,
562-688-8128, www.hullygully.net. **Fri:** 9 p.m., Rock
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SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach,
562-495-1111, www.sevillanightclub.com. **Mon:**
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SHORE ULTRA LOUNGE: 6200 E. Second St., Long
Beach, 562-252-8434, www.shoreultralounge.com.
Mon: 8 p.m., Salsa Mondays.

TIA JUANA'S LONG BAR & GRILL: 14988 Sand
Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.
com. **Tue:** 8 p.m., Salsa Night, \$9, 18+.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso
Creek Rd., Aliso Viejo, 949-362-5919, www.
timeoutsportsnightclub.com. **Wed:** 9 p.m.,
Salsa Dancing.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim,
714-632-0390, www.xalosbar.com. **Sat:** 9 p.m.,
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THE DISTRICT LOUNGE: 223 W. Chapman Ave.,
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com. **Thu:** 9 p.m., College Night, featuring DJ Lucky
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TANNINS: 27211 Ortega Hwy., Ste. C, San Juan
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com. **Wed-Sat:** 7 p.m., Ibiza, resident DJ spin a
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piano

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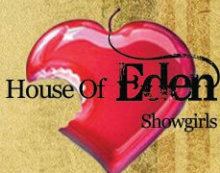
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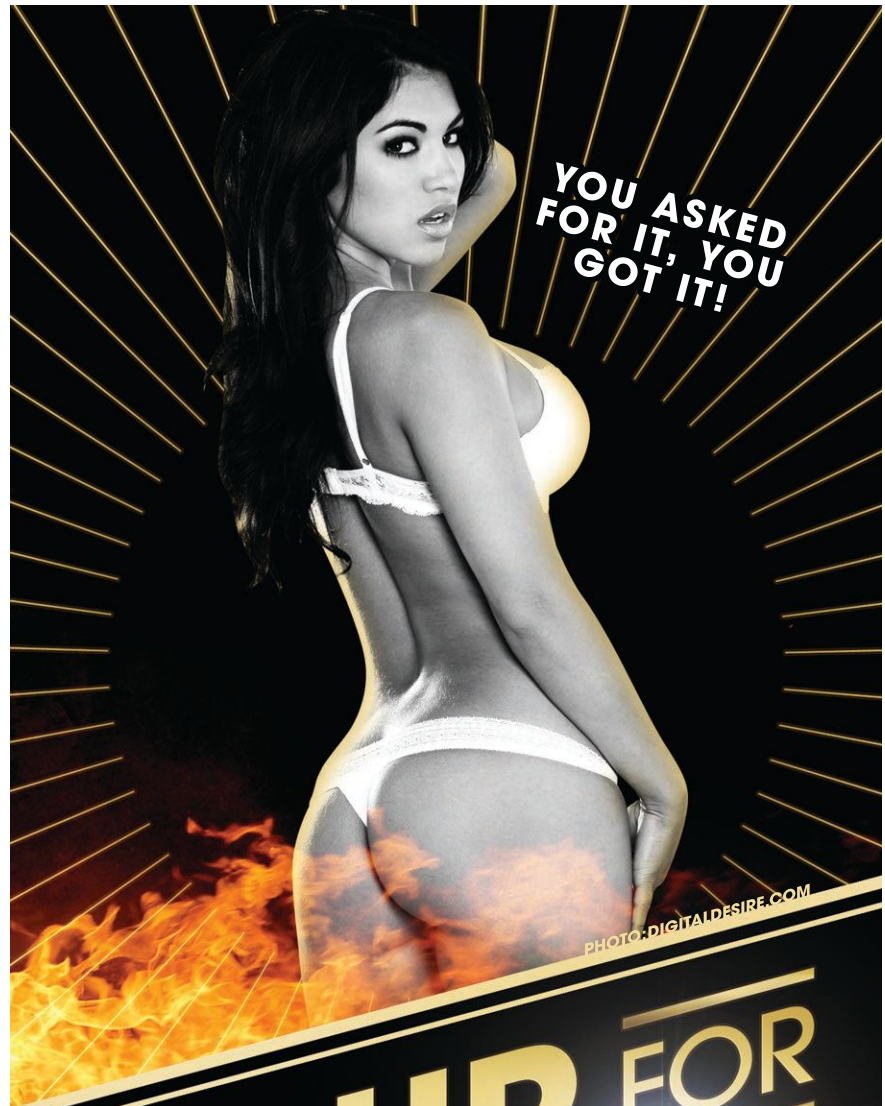


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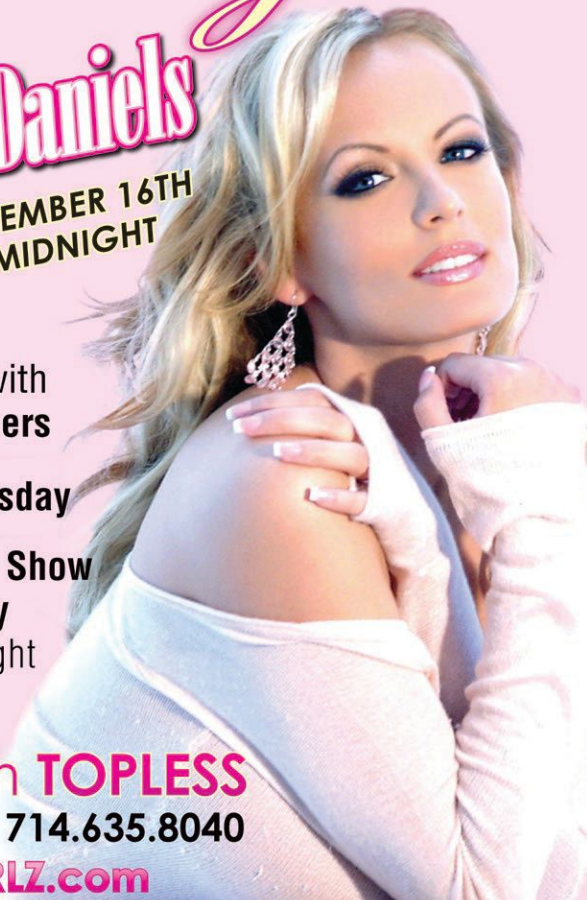
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savage love»

»DAN SAVAGE

DEAR READERS: I'm on vacation. The questions and answers in this week's column are three recent installments of the "Savage Love Letter of the Day," which folks with the SLAPP—the Savage Love app for iPhone or Android—receive daily via the miracle of modern technology. If you have the SLAPP, you've already read these questions and second-guessed my answers. Sorry about that. If you don't have the SLAPP, you're not getting your full weekly dose of Savage Love, and I'm sorry about that, too.

I have always been attracted to women. But I have had experiences with other males as well—all fondling. I have at times found the penis erotic, but it does not consume me. I enjoy women and prefer them in every respect. I get pegged, so to speak, as being gay quite a lot. I recognize why: I flirt with men. I like being nice and making people happy. I think some guys confuse my polite "I love everybody" hippie vibe for my being willing to suck their dicks.

I am a pretty boy, so perhaps this causes confusion. My eyes are feminine, I have long lashes, and I make eye contact with everyone. Also, I notice that I tend to display "mate-poaching behavior," meaning I tend to flirt with women who are in relationships, and I have been with quite a few women who are in relationships or married, and these "committed" women are often attracted to me.

I guess I am just a flirtatious guy. I consider myself a very sensual person. Also, I act more gay around homophobes, to the point at which even I start to question myself. Yet I know I love women. I enjoy being with women, and I am happy with women. It dawns on me that these accusers—the men who think I'm gay—might be the insecure ones. Many of the homophobes I meet display dominant behavior to one another: squabbling with friends, getting drunk and fucking with one another. From my hippie "all is love" perspective, this seems more gay than just being nice, sensitive and caring.

To break it down: Sometimes, I feel gay. But usually, it is only around insecure homophobes whom I don't consider physically beautiful at all! I have been around a lot of gay people. I worked a promotion for a pride festival and a liquor promotion for a gay bar. I don't feel gay around gay people!

I feel very frustrated, Dan, because I don't feel confused at all, but I feel like I confuse people.

Damn Acronyms Really Evade

I should probably reread your letter before I bang out a response, but that might prompt me to throw my laptop, myself or both right out the open window I'm sitting next to. So forgive me for dashing this off: Yes, DARE, you confuse people. And you're doing it on purpose, pretty little hippie, as you damn well know. But allow me to unpack your bullshit for you just in case in you damn well don't. . . .

You pursue women who have boyfriends and flirt with men who have issues because you're an egotistical little narcissist who derives sadistic pleasure from causing erotic chaos wherever you go. When you bed women who have boyfriends or husbands, it proves you're just as hot as you think you are; when you flirt with and unnerve straight-identified homophobes, it proves you're just as hot as you think you are. But you don't allow yourself to flirt with good-looking dudes because you're not secure enough in your sexuality to risk batting your eyelashes at a guy you might actually want to go to bed with.

I'm sorry if all of that sounds harsh, pretty little hippie, and there are worse things you could do than be a player and a prick tease. (And, hey, I'm all for fucking with conflicted closet cases.) But at some point, you're going to

have to admit—at least to yourself—that your "I love everybody" routine is a disguise, that you get off on creating confusion, and you're a narcissist (perhaps with cause) with a sadistic streak (not that there's anything wrong with a sadistic streak, *properly channeled*).

You're the satyr, not the faun. Own it.

I'm a 26-year-old bi female, and my idea of a successful long-term relationship lands somewhere between monogamish—awesome word!—and completely nonmonogamous. Basically, I want a primary partner, but I enjoy me some women, and a threesome sounds like a great birthday present. I've tried telling potential partners about my kinks on the first date. At first, they're all into it—I'm every dude's dream, right?—but eventually, the men all change their minds about wanting that type of relationship. What am I doing wrong?

Apparently NOT Every Man's Dream

So, basically, you're 26 years old and still single. Where do I send flowers?

Look, kiddo, you might wanna think of your romantic history this way: The men you've been with so far either haven't wanted the type of relationship you're offering or haven't wanted you. That doesn't mean there aren't men out there who do want the type of relationship you're offering and/or you, only that you haven't met one yet. And that's perfectly normal for someone your age. Keep calm, carry on and push that kink conversation back to the third date.

I'm a 27-year-old straight guy. This girl I work with is everything I want in a partner. We've been flirting at work and on Facebook, and it's getting to the point that one of us has to make a move. But she already has a boyfriend. I've been the guy who gets cheated on, and I won't do that to someone else. Also, I've recently been promoted, and I'm now her immediate superior. She's a shit employee: lazy and rude to customers, and last week, I had to call her on a really basic mistake. Despite these complications, I want to make a real move on her. How do I get around these issues?

Frustrated In Sydney

I'm having a hard time reconciling "everything I want in a partner" with "willing to cheat on her boyfriend." A previous girlfriend cheated on you, and that was a traumatizing experience. Do you really want to be with another woman who's capable of cheating on her boyfriend?

Also, my naturally suspicious nature has me wondering if she didn't see your promotion coming—the one that made you her immediate supervisor—and the flirting always was and still is an insurance policy that protects her from being fired. Right now, you're not going to fire her because you want to fuck her, and once you've fucked her, you won't be able to fire her because she'll be able to accuse you of sexual harassment. See how that works?

My advice: Go to your boss and tell him that a little innocent coequal-coworker-to-coequal-coworker flirtation has been queered by your promotion, and it would be a sensitive situation even if the other employee were a good worker. But she's a shit worker, and if she doesn't shape up, someone is going to have to fire her.

And that someone can't be you.

Ask your boss to place this girl under someone else, and after this girl's new immediate supervisor fires her, you'll quickly find out if she were ever really interested in being "placed" under you at all.

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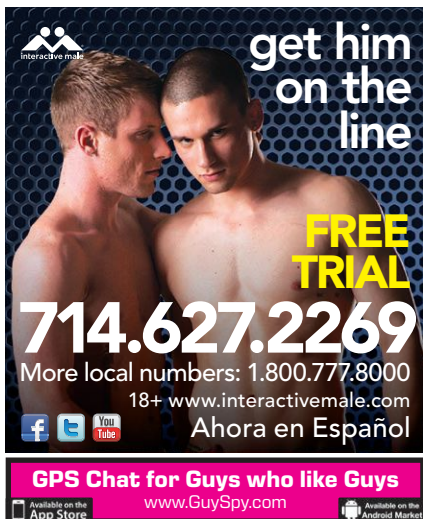
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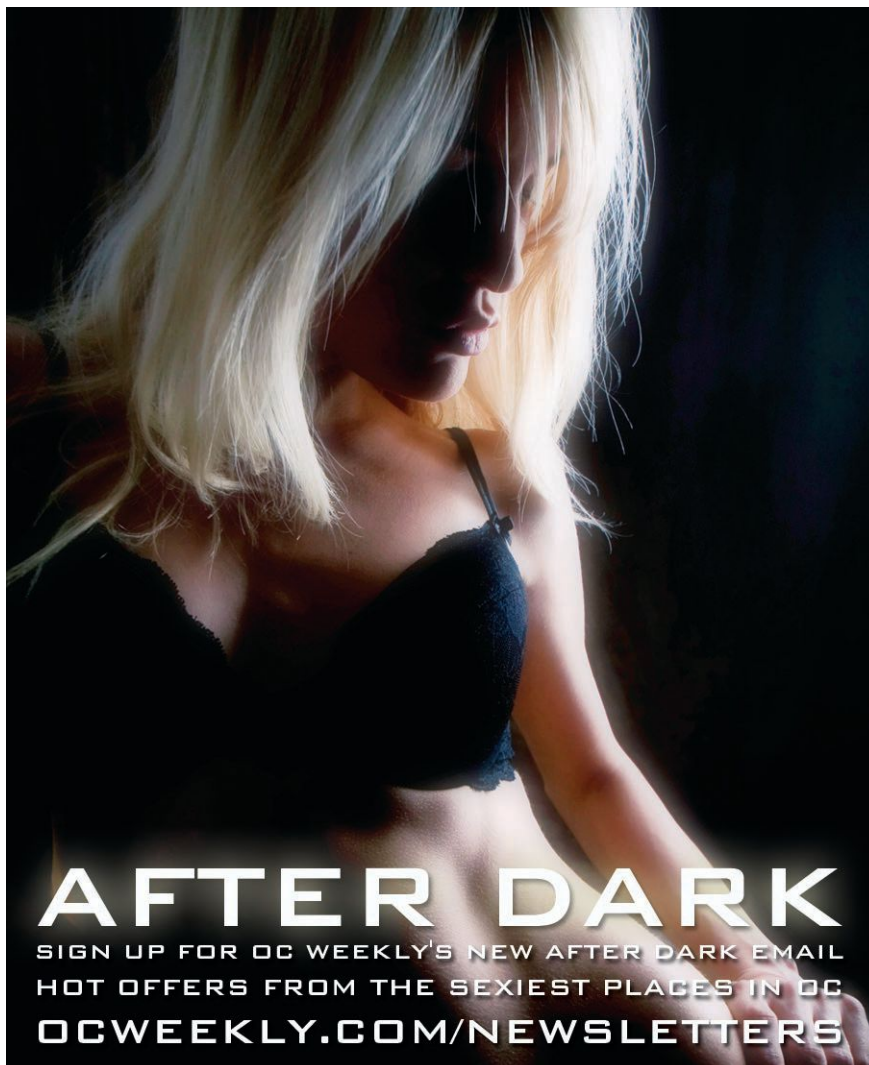
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notices

660 Public Notices

PUBLIC NOTICE
Notice of the Initiation Of the Section 106 Process: Public Participation
AT&T Mobility LLC plans to modify an existing telecommunications facility at: SCE Tower 195th Street, Cerritos, California 90703
The project consists of trenching, installing handholes, and new equipment located at grade. No alternatives to the project were identified. Public Comments for this project should be forwarded to: Joyce Lau, Bechtel Corporation 6131 Orangethorpe Avenue, Suite 500, Buena Park, California 90620 jlau@bechtel.com (714) 676-2824

PUBLIC NOTICE
Notice of the Initiation Of the Section 106 Process: Public Participation
AT&T Mobility LLC plan to modify a telecommunications facility at: 11019 Del Amo Blvd. Cerritos, CA 90703
The project consists of modifying the existing telecommunications facility by adding equipment and new conduits. Trenching is proposed. No alternatives to the project were identified. Public Comments for this project should be forwarded to: Joyce Lau, Bechtel Corporation 6131 Orangethorpe Ave., Suite 500, Buena Park, CA 90620 jlau@bechtel.com (714) 676-2824

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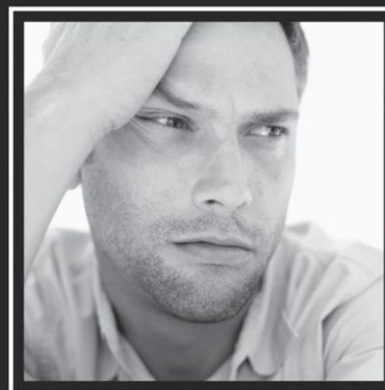
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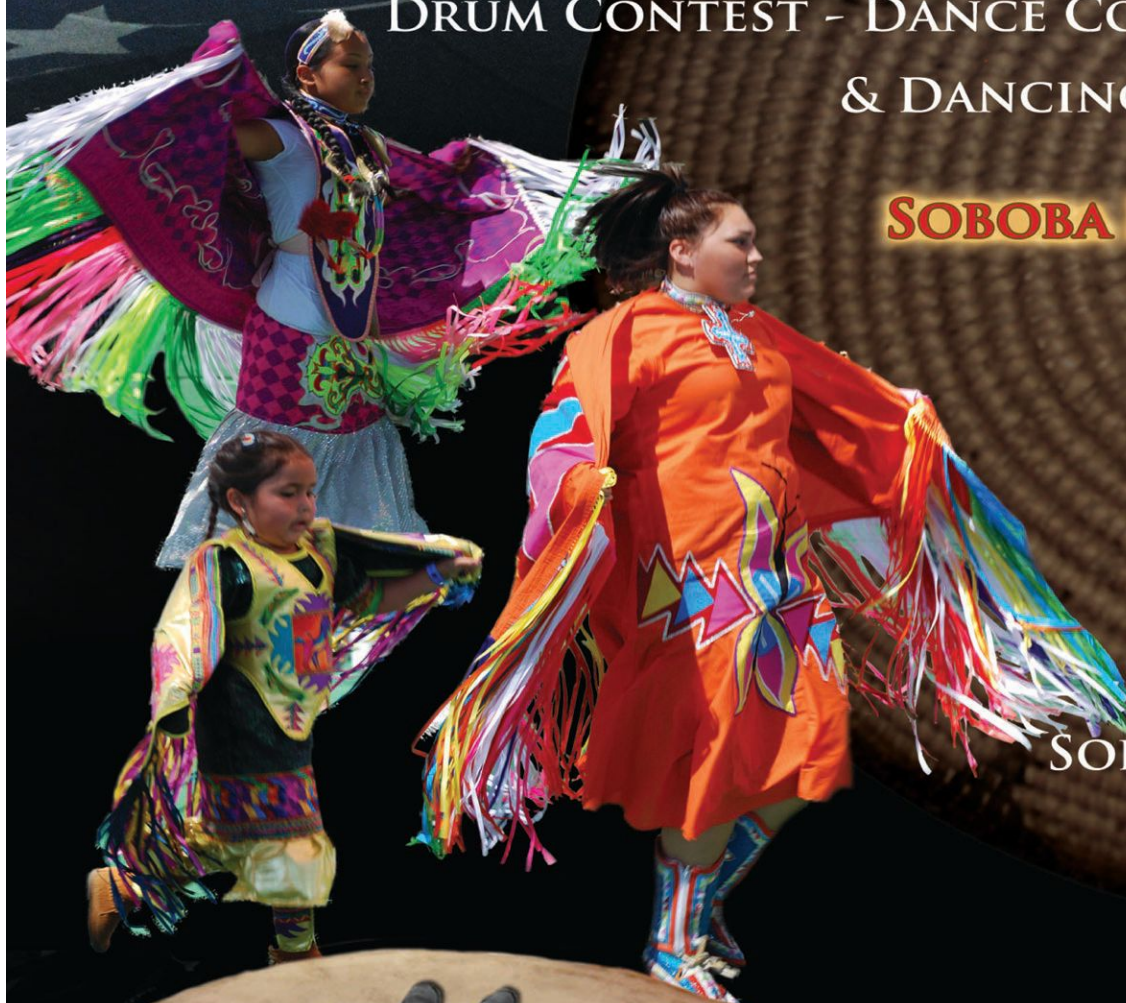
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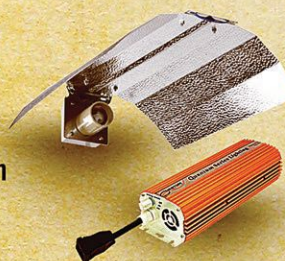
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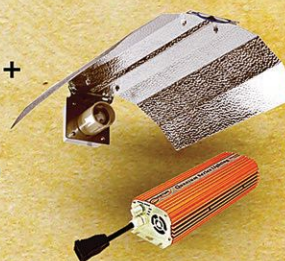
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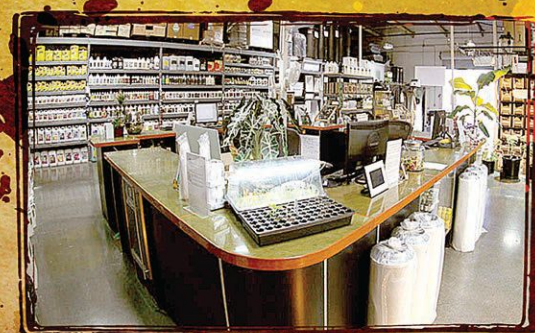
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Capitol Steps JAN 14 / 8PM

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Aquila Theatre Company MAR 31 / 8PM

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MUSIC & STAGE EVENTS

Sweet Honey in the Rock OCT 1 / 8PM

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Ballet Maribor *Radio & Juliet* OCT 15 / 8PM featuring the music of Radiohead!

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India Jazz Suites OCT 21 / 8PM - OCT 22 / 8PM

Tap sensation Jason Samuels Smith (recently seen on SYTYCD) teams up with Kathak master Chitresh Das in a dynamic evening of rhythm and dance!

Metales M5 *Brass Spectacular* NOV 26 / 7PM

Get ready for a lot of music and a lot of fun as Mexico's leading brass quintet unites classical and world music, contemporary repertoire and pops arrangements in a program that breaks the barriers of musical genres!

Harry James Orchestra | Holiday Concert DEC 4 / 2PM

The holidays will be in full swing, as the Harry James Orchestra delivers Yuletide favorites along with classic tracks—all under the direction of lead trumpet virtuoso Fred Radke!

In Conversation: Lou Reed and Bob Ezrin JAN 27 / 8PM

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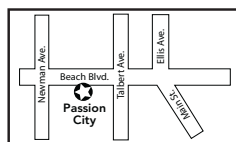
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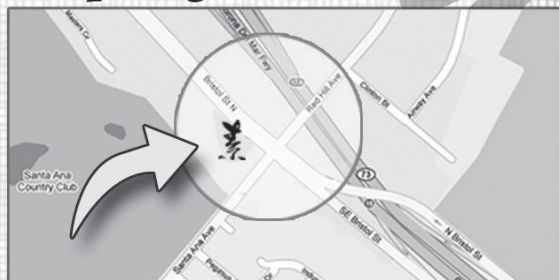
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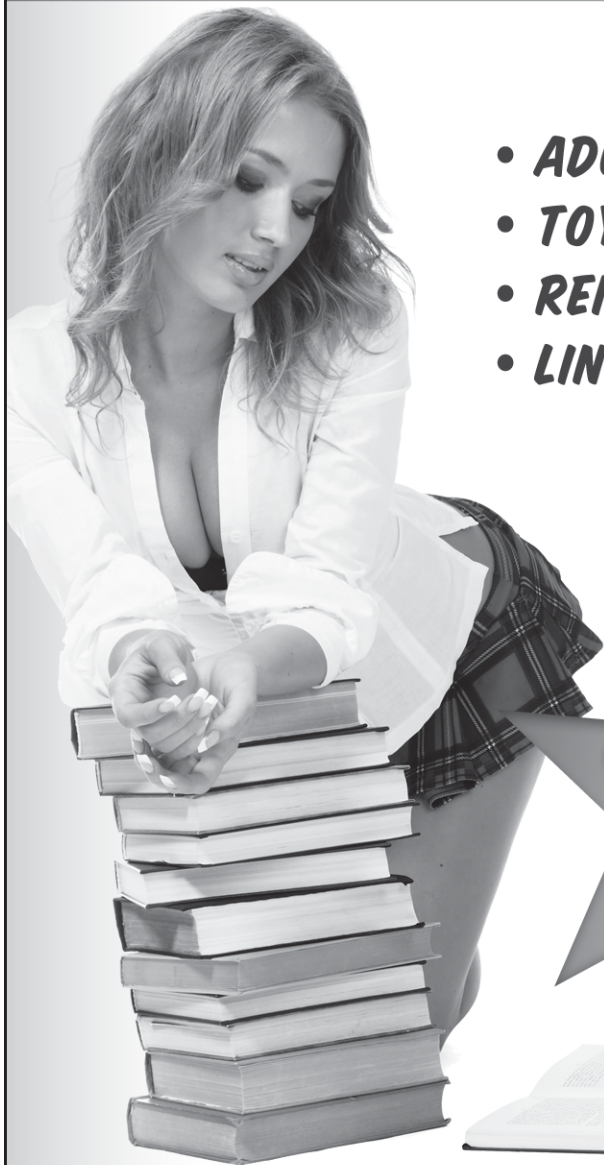
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White Knight stars **Hector Jimenez** (Esqueleto from *Nacho Libre*), **Olga Segura** and director **Jesse Baget** will be in attendance. Don't miss it!

All films are **FREE** and open to the public. Schedule subject to change.

FULL SCHEDULE AT WWW.OCFILMFIESTA.ORG



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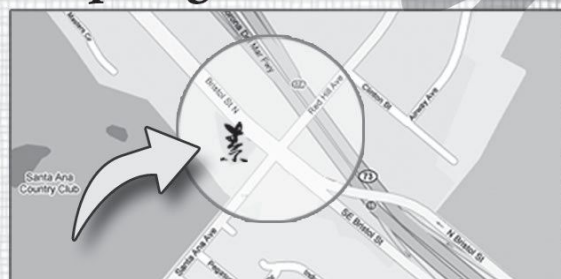
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Capitol Steps JAN 14 / 8PM

Make 2012 an election year worth laughing about, with DC's funniest political satirists! The troupe returns with up-to-the-minute musical parodies funny enough to bring down the house...and Senate!

Aquila Theatre Company MAR 31 / 8PM

Oscar Wilde's *The Importance of Being Earnest*

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MOMIX *Botanica* NOV 19 / 8PM - NOV 20 / 2PM

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MarchFourth Marching Band

JAN 28 / 2PM - JAN 28 / 8PM

Get set for a party that rivals Mardi Gras—as stilt-walkers, unicyclists, fire eaters, puppets, flag twirlers, clown antics, acrobatics and more accompany this eclectic band with an electrifying twelve-piece horn section, a heart pounding ten-piece drum corps, and anchored by the thumping beat of the electric bass!

Jack Hanna *Into the Wild LIVE!*

MAY 19 / 2PM - MAY 19 / 7PM

'Jungle Jack' introduces you to a variety of his wild, furry and feathered friends as he shares his deep knowledge of wild animals, humorous tales, and fascinating footage of his worldwide journeys!

MUSIC & STAGE EVENTS

Sweet Honey in the Rock OCT 1 / 8PM

Sweet Honey's collective voice produces a sound filled with soulful harmonies and intricate rhythms that inspires audiences with a heartfelt call for a more just and humane world!

Ballet Maribor *Radio & Juliet* OCT 15 / 8PM featuring the music of Radiohead!

The music of Radiohead combines with Shakespeare's tragic romance, as the Eastern European dance company brings an epic West Coast premiere to Southern California!

India Jazz Suites OCT 21 / 8PM - OCT 22 / 8PM

Tap sensation Jason Samuels Smith (recently seen on SYTYCD) teams up with Kathak master Chitresh Das in a dynamic evening of rhythm and dance!

Metales M5 *Brass Spectacular* NOV 26 / 7PM

Get ready for a lot of music and a lot of fun as Mexico's leading brass quintet unites classical and world music, contemporary repertoire and pops arrangements in a program that breaks the barriers of musical genres!

Harry James Orchestra | Holiday Concert DEC 4 / 2PM

The holidays will be in full swing, as the Harry James Orchestra delivers Yuletide favorites along with classic tracks—all under the direction of lead trumpet virtuoso Fred Radke!

In Conversation: Lou Reed and Bob Ezrin JAN 27 / 8PM

Rock and Roll Hall of Famer and Velvet Underground legend Lou Reed sits down with Bob Ezrin—the noted music producer who has helped refine the sound of artists from Alice Cooper to KISS to Pink Floyd. Join us for a rare moment in music history.

An Evening with Solas MAR 17 / 8PM

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